

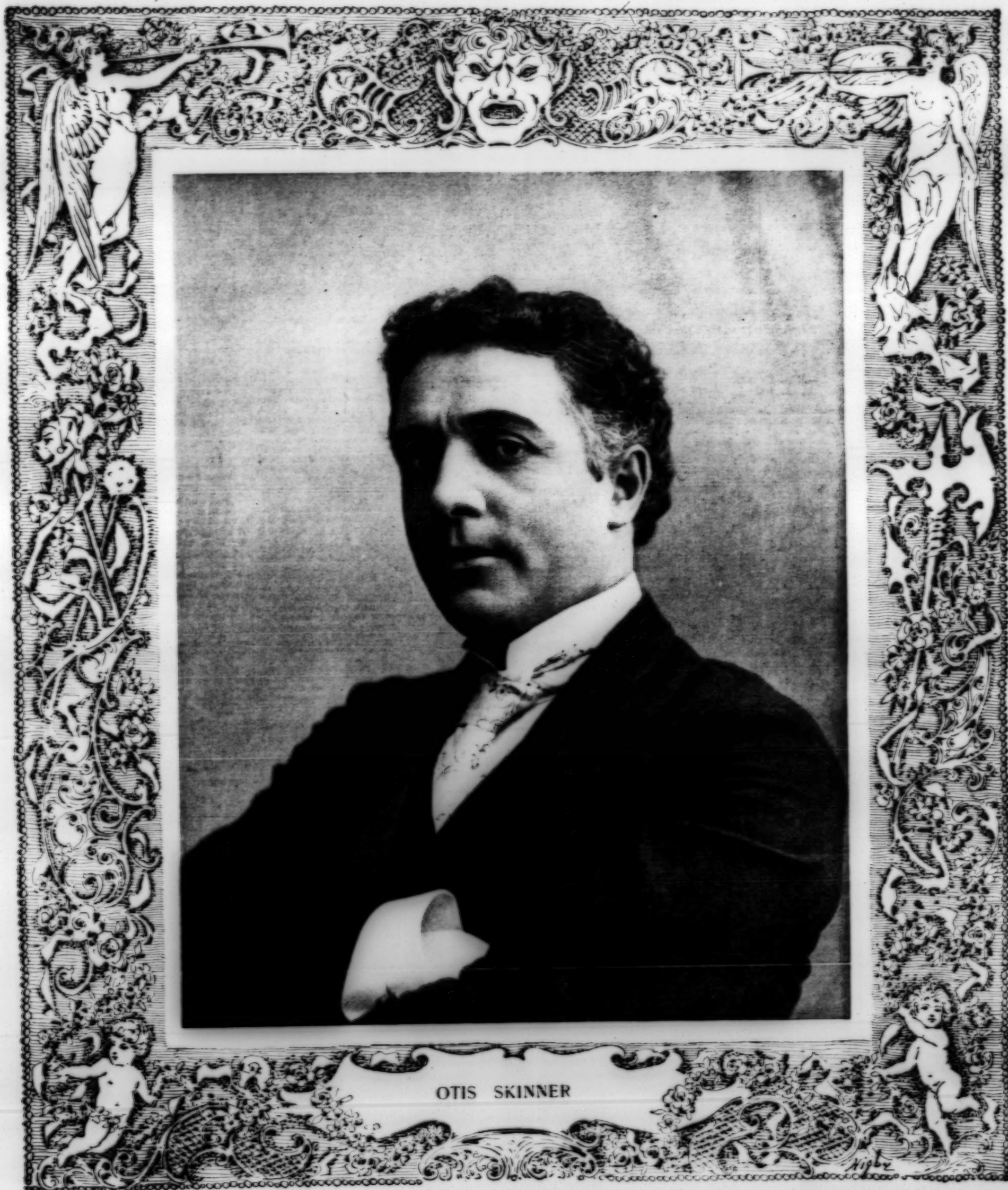
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THE NEW YORK DRAMATIC MIRROR

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OTIS SKINNER

MIRROR INTERVIEWS.



From a photo. by Sarony.

Maurice Barrymore.

If ever a man was favored by nature to personate roles of the romantic order—that man is Maurice Barrymore. His face has been likened to that of a Greek god. It is the type of face that women associate with the heroes of romance. But Barrymore has never posed as a matinee girl's idol. He is an athletic, brainy chap, a good fellow in every sense of the term, who is even more popular with men than he is with women. What's more to the point so far as this interview is concerned, he's a good actor.

When I hunted him up behind the scenes at the Park Theatre I found him absorbed in a book awaiting his turn to go on for the last scene in the third act of *The Heart of Maryland*. On announcing that I desired to include him in *THE MIRROR* interviews series Mr. Barrymore said:

"I read your interview with Clara Morris in the last *MIRROR* with great interest. She is, in deed, a great actress. Actresses who really possess the divine afflatus are few and far between. Clara Morris is one of them. Eleanor Duse is another. One moment of inspiration is worth all the traditional acting in the world."

"I quite agree with you; but I want you to talk about yourself, not about others."

"That's rather an egotistical undertaking; but if you'll come up to my home in Ninety-seventh Street to-morrow afternoon I'll try to dig up the milestones of my career—if that's what you're after. There's my cue. *Adieu*."

"You've kept our appointment, I see," said Mr. Barrymore, as I was ushered into his back parlor the next afternoon. "Make yourself comfortable. Now put me on the stand and cross-question me as much as you like."

"There will be no need of many questions, if you'll give me the facts and data of your career in your own way."

"Well, then. Here goes! I was born in India, my father being a surveyor in the East India Company. I was sent to England for my education, and went to school at Harrow and Blackheath. After taking two terms at Oxford I went to Wrenn's to be coached for the Indian Civil Service. My friend, Paul Potter, was there for the same purpose. I caught the scarlet fever and never went up for the examination, but Paul passed with flying colors. He's a brilliant chap, and would have succeeded in anything he had undertaken."

"What did you do after recovering from the scarlet fever?"

"Oh, I studied law for a year in Chambers with a barrister. That is, I was supposed to be studying law, but I spent most of my time in perfecting my knowledge of boxing. I took lessons at Angelo's Fencing Academy and also received instruction in boxing from Professor Donnelly. In order to gain further experience I would go to the various public houses kept by retired pugilists, and by paying a sovereign would get them to box with me and give me points. In that way I gained a practical knowledge of all the devices of pugilism."

"Were you at one time the champion amateur boxer of England?"

"I won the Queensbury cup in 1872."

"Tell me how you won it, and who you boxed with?"

"The contest took place at the boxing club at Lillie Bridge. I was pitted against Mitchell, a member of the famous athletic family of that name; Chappel, of Oxford; and West, an instructor of boxing at Northampton. All four of us had come out ahead in our respective heats. I was successful in winning the bouts against Mitchell and Chappel. Then came my turn to box with West, who was really a semi-professional. My seconds were Donnelly and Galpin. They talked the matter over as to whether we had not better enter a protest against West on the ground of his professionalism, but I declared that I was willing to put on the gloves with him just the same. It might have been wiser to have followed the advice of my seconds, for he was a hard man to down, but my experience with expugilists enabled me to balk all his pugilistic tricks of the trade, and meet him at his own game. After besting him I was awarded the cup. That satisfied my craving for athletic glory, and I determined to pay more attention to literature, to my law books."

"And did you?"

"No, I went upon the stage through the inducement of C. P. Flockton, now in this country. He offered me the part of Cool in a performance of *London Assurance* at Windsor. One of the critics consigned me to a place where I would never be cool again. Next I had an offer from a dramatic agent to go on as one of the clubmen in Bancroft's revival of *Money at the Prince of Wales's Theatre*. I declined the honor, preferring to go with my friend Charles Vandenhoff, who was then the leading man of a stock company at Scarborough. I started as utility man, and received a guinea a week. I was soon advanced, however, to juvenile leads. Charley and I remained in the same companies for three years, and a half, acting principally at Scarborough, Bradford, Hull, and Leicester. In 1875 I accompanied him to America. He had a good engagement, but I only came over on a pleasure trip, never dreaming that I would stay here for good."

"What was your first engagement here?"

"I appeared at a benefit tendered to Leslie Allen in Boston. My part was that of Ray Truford in *Under the Gaslight*. Shortly afterwards I was engaged for the production of *The Shaughraun* at the Boston Theatre. I played the part of Captain Molyneux, which was originally played by Harry Montague in New York. The *Shaughraun* ran till the end of the season. Then I was engaged by Augustin Daly for the

Summer tour of his stock company. The following season I was re-engaged by Mr. Daly, and played at his New York house, appearing as Talbot Champneys in *Our Boys* and Raymond Lessing in *Pique*. After that I was a member of Mr. Daly's road company for several seasons, playing the line of parts that Charles Coghlan was playing in New York."

"Didn't you tour the country in *Diplomacy*?"

"Yes. When Harry Montague died in San Francisco, Frederick Warde and I bought the piece, and appeared in it for the rest of the season, opening in Chicago. It was during that tour that poor Porter was murdered in Texas."

"Would you mind giving me the particulars of the murder?"

"It occurred at Marshall, Texas. Ellen Cummings, Porter and I were sitting at a table in the railroad restaurant, when Jim Curry, the town bully, who had been drinking, came up to pick a night with Porter. I told him to get about his business. He asked me if I wished to take up the quarrel. I then induced Miss Cummings to go on the platform, and told Curry that I would fight it out with him if he would assure me that he was unarmed. He said he was, and I began to take off my coat. When I turned to face him he had a revolver in each hand. Like the coward that he was he discharged one of the revolvers at me, and broke my shoulder-blade. I seized one of the lunch counter chairs to protect myself, and moved toward the door. Then in his drunken rage he turned and shot Porter in the stomach. Furious at this cold-blooded and cowardly murder, I explored the crowd that had collected to let me have a pistol. Meanwhile Curry, who had sobered up enough not to commit a second murder, kept asking me 'Have you had enough?' Of course, I was powerless against a man with two revolvers, but I denounced him as a cur and a murderer. He then aimed one of his revolvers at me for the second time, and shot me in the heel. When a doctor, who had been sent for, arrived, he said that my wounds were not dangerous, but that Porter's case was hopeless. Poor Porter only lived for thirty-three minutes. During that time he suffered the most excruciating agony. I didn't let Curry out of my sight until he was arrested. He was subsequently tried for murder. I made two trips to Marshall to testify at the trial. His brother, who was Mayor of Shreveport, spent every cent he had in the world to defray the expenses of the trial. Jim Curry was a detective for the Texas and Pennsylvania railroad. Tremendous influence was brought to bear to have him acquitted. After spending a year in jail he was released, the jury bringing in a verdict of *mania a pota*. After the verdict Mayor Curry wanted me to shake hands with his brother, and invited me to take supper with both of them. I told him that blood was thicker than water and he was a manly fellow to stand by his brother, but that despite the verdict of those twelve intelligent jurymen, I still considered his brother a cowardly murderer."

"And was Jim Curry present?"

"Certainly, and he never opened his mouth. He wouldn't have caught me unawares a second time."

"What was your next venture after the *Diplomacy* tour?"

"I went to Wallack's as leading man, playing in *Our Girls* and in the various revivals of old comedies. I also played my old part of Captain Molyneux in a revival of *The Shaughraun*. After that I was engaged by Joseph Jefferson for the role of Captain Absolute in *The Rivals*. Subsequently I went to London to look after the production of my play called *Honor*, which ran at the Court Street Theatre for one hundred nights. It had nothing to do with Sudermann's play, *Die Ehre*, which was produced some years afterward in London under the title of *Honor*. On my return from England I appeared in the Boston production of *Youth and The World*.

"When were you engaged as Modjeska's leading man?"

"About 1882. I was with Modjeska for a number of seasons, appearing as Orlando in *As You Like It*, Henri de Sartorys in *Frou-Frou*, and in the other plays of her repertoire."

"Tell me something about your play of *Nadjezda*."

"*Nadjezda* was produced by Madame Modjeska in New York in the Spring of 1884, and was played successfully on the road until the end of the season. It was written on a high moral plane as a sort of dramatic sermon against righting one wrong by another. Emily Rigi played the principal role when the piece was presented in London."

"Hasn't it been claimed that *La Tosca* was stolen from *Nadjezda*?"

"Well, there is no doubt that both plays bear such a strong resemblance to each other that either *La Tosca* was stolen from *Nadjezda*, or *Nadjezda* was a dead steal from *La Tosca*. Now, barring the fact that my play has the priority of production in its favor, I can prove that at the instance of Henry E. Abbey I supplied him with a French translation, which Sarah Bernhardt had in her possession for a whole year, and during the very time that *La Tosca* was being written for her by Sardou. So you can draw your own conclusions as to whether my claim is sound or not. At all events, *Nadjezda* is the pioneer of the strong plays of its kind, and was followed by the production of numerous plays based on a similar thesis setting forth that two wrongs don't make a right; that no woman should sacrifice her honor even to save the life of her husband or her lover; and that no mother should dedicate her child to a mission of revenge."

"Have you written any other plays?"

"Yes. W. S. Penley bought a play from me recently called *Blood Will Tell*, which he produced for copyright purposes in England. I am at work at present on a play of English life, which I hope to finish shortly. Then you know I wrote the libretto of *The Robber of the Rhine*."

"Please complete the account of your histrionic record."

"After leaving Madame Modjeska's company, I was engaged for Kiralfy's spectacular production of *The Duke's Motto*, which they rechristened *Lagardere*. In the original play, as you know, Lagardere is a strong part. I found that at Niblo's the part had been practically boiled down to the catch line 'I am here.' Now I am not very particular about the length of any role entrusted to me, as I am a very bad study. But what I did object to was having to come on and say 'I am,' then there would be a ballet, after which I was supposed to say 'here.'"

"Ergo, you were neither here nor there."

"Anyhow, I wasn't there very long, as I threw up the engagement. Next followed my engagement with Mrs. Langtry in *As In A Looking Glass*. Robert Hilliard was also in the company, and we had lots of fun on the road that season. The year following I was engaged by A. M. Palmer, and was with him off and on until quite recently."

"What plays did you appear in while you were with A. M. Palmer?"

"At the Madison Square Theatre I appeared for a whole season in the one-act play, *A Man of the World*. I had a good part in that piece, and Captain Swift was another favorite role of mine.

In fact they are the two best opportunities I have had in this country. While I was in London I made somewhat of a hit as Orloff in *Diplomacy*. When I appeared in *Diplomacy* with Frederick Warde, I personated Julian. Among other plays in which I appeared while under A. M. Palmer's management were *Alhambra*, *Colo-el Carter*, *Lady Windermere's Fan*, *Mercedes*, *Aristocracy* and *New Blood*. I supported Mrs. Beere during her short American tour, and for a while took Charles Coghlan's part in *A Woman of No Importance*. Last season, as you know, I was the leading man in Olgas Nethersole's company, and at present I am playing the part of Colonel Alan Kendrick in *The Heart of Maryland*."

"Do you think that the days of stock companies are numbered in this country?"

"Oh, I haven't given this matter much consideration. It might be a 'vantageous' to try the methods that obtain in London at present, where a number of theatres are conducted by actor-managers who combine artistic and business qualifications. They simply form the nucleus of a stock company for subordinate parts, and draft their principals from the best actors and actresses who are not otherwise engaged. Thus a leading man or a leading woman may participate in a number of productions at different London theatres in the course of the season, as the managers find it to their mutual advantage to co-operate with one another in the formation of new casts. Here in America there has been a strong tendency since the combination system gained a firm foothold to run theatres on the business methods that obtain in a large dry goods house. What has been the result? Until very recently even the prominent dramatic authors of this country found it difficult to market their plays, as the commercial gentlemen engaged in conducting metropolitan theatres wouldn't give a play much consideration unless it bore the hall mark of Castle Garden. In other words the majority of New York managers only dealt in London and Paris successes. I am glad to see that latterly the American dramatist is getting some sort of a chance because American audiences are beginning to assert themselves, and haven't hesitated to call down in a single night plays that don't interest them, and that were imported just because they had been gigantic successes abroad. The star of the American playright is in the ascendant, and plays with American human interest will be in large demand."

Mr. Barrymore chatted with me until it was time for him to start for the Herald Square Theatre. He talked most interestingly on many topics connected with the theatre, but the exigencies of space prevent me from giving a full report of what he said. Perhaps I'll inveigle him into embodying his views in a feuilleton for the next *CHRISTMAS MIRROR*. A. E. B.

OTIS SKINNER.

In the old days of the stock companies every young aspirant for the stage turned his eyes to the mountain heights of tragedy. In those days when Shakespearean actors of even conventional merit are few and far between, there is small stimulus for young actors in this noblest field of the drama. The number of good heroic and romantic exponents seems, indeed, to grow smaller, and that portion of the theatre-going community who still have healthy palates for the higher forms of drama must look to a special few who have proved by splendid portrayals in the past their competency for classic portraiture.

Otis Skinner is one of this faithful few who have always been inspired by a high ideal, whose work has grown steadily in power and sureness of technique, whose mental and physical qualifications for heroic personation are real and indisputable.

Like every other actor who has won a high place in the profession, he has fought his way inch by inch by the hardest, most conscientious work.

He was born in Cambridge, Mass., and as a boy he lived and played within the classic shades of Harvard University. There his yearnings for an artistic life were nourished by the intellectual atmosphere which he breathed. He chanced to act in an amateur performance of one of the old English comedies, and he speedily became the idol of all his sisters, cousins and aunts. Only one elderly grandmother was shocked. This was the starting-point in his career. His father, a clergyman, smiled blandly when one day Otis announced his intention of becoming an actor. The father was not 'rate, for he imagined that the first rebuff of failure and disappointment would speedily quench the boy's wild ambition. Young Skinner did not succumb to the first disappointment. He found, as every theatrical beginner must find, that a stage life is not a bed of roses. But it did not weaken his nerve. He met a succession of knock-down blows, and he met them manfully.

One of his early engagements was with the Frank I. Frayne family. They appeared in a lurid thing called *Si Slocum* and astonished the audience by shooting apples off people's heads, picking the a-shes from a cigar with a bullet, receiving the murderous embrace of a monstrous bull-dog and other like interesting hazardous tests which, as the play bills said, "must be seen to be appreciated."

The stage manager came to young Skinner and said, "Here are two great parts. You can either play the nigger and have a pipe shot out of your mouth or else you do the Mexican and wrestle with the bull dog."

In spite of his ambitious yearnings, Otis was not enthused, he hinted mildly at the danger. "Danger!" said the stage manager, "Not a bit! The dog's as kind as a kitten and as for Frayne, he never missed a shot in his life." Upon consideration, Otis concluded to pin his trust on Frayne's steady arm and the "nigger's" part.

That was an early experience such as falls to the lot of every beginner. There is no such thing as picking or choosing in theatrical life; one must take whatever offers. Frederick Lemaire was glad to make his Paris debut as the lion in *Pyramus and Thisbe*, and Edwin Forrest once played clown in a circus performance. Otis Skinner did not play "niggers" for a very long while. He soon got his opportunity as Francois to Edwin Booth's *Richelieu*, and from then on his future was never in much doubt. With Lawrence Barrett, with Booth, with Modjeska, with Augustin Daly's company, his own honest brightness was not dimmed by that of his great associates.

He is now in his prime. His fine powers, which have been developed and nourished through training with great artists, are now in their full artistic maturity. Mr. Skinner is in his second season as a star, and his performances are giving delight and refreshment to the intellectual theatre-going public of this country. Everywhere he is received with enthusiasm and critical respect. He is appearing in a most exacting repertoire, including the plays of Shakespeare and a new piece of romantic characterization, *Villon the Vagabond*. His New York appearance in this play is eagerly awaited.

E. D. Shaw, Bus. Mgr. Address MIRROR.

GOSSIP OF THE TOWN.



Above is a fair likeness of G. A. Stryker, a talented leading man who was last engaged with *The Derby Mascot*. As George Marsden in this play Mr. Stryker received excellent press notices for his strong acting. Mr. Stryker has been with Charles Frohman, W. A. Brady, William Gillette, Robert Downing and other noted managers and stars. His dramatic aptitude is inherited from his mother. Some time ago Mr. Stryker sprained his ankle, but he has fully recovered from that injury, and pending regular engagement is giving lessons in elocution.

S. Goodfriend has returned to New York.

Babette Rodney has been engaged by Canary and Lederer for *The Lady Slavery*.

Al Southerland is in town.

Victory Bateman denies the report that she has signed with Thomas Q. Seabrooke. After reading the part submitted to her she declined the engagement. And Miss Bateman will not star in *An American Girl* with A. Q. Scammon, as has been announced.

Willis E. Boyer has been engaged to go in advance of John J. Burke in *The Doctor*.

George Chenet has rejoined A Bunch of Keys as business manager.

George E. Gouge is no longer connected with the management of *The Girl I Left Behind Me*, and has engaged as business manager for William Barry in *The Rising Generation*.

Nina Gillette recently played the part of Ninetta in David Henderson's *Simbad*, on short notice, owing to the illness of Frankie Raymond, and was very successful.

Katherine Wilson is winning praise for her work in support of Julia Marlow-Taber, and especially for her *Audrey in As You Like It*.

Thomas E. Shea reports a standing room business in Hornellsville, N. Y.

Lillian Russell played to an overflowing audience at the Alvin, Pittsburgh, last week Monday night.

Edith Pollock will on Saturday sever her connection with the stock company of the Grand Opera House, Salt Lake City.

W. S. Rutherford, manager of A Baggage Check, reports that business is good in Ohio.

Cecil Barnard made his first appearance as an entertainer last week in this city at Chickering Hall on the occasion of the annual benefit of the Working Woman's Society. He was formerly a comedian of the Savoy Theatre, London.

The Kittie Rhoades company, now in its sixteenth week, includes Louise Crolius, Marie La Roy, Lizzie Wilson, Lydia Hayden, Victor Harvey, Mortimer Martini, E. M. La Roy, Claude Kyle, Joseph McHugh, Eddie Harvey, Raymond Beddell, Charles Cofe, leader, and Edwin Byers in advance, and George H. Abbott, manager.

William H. Crane will produce his new play, *The Governor of Kentucky*, at the Fifth Avenue Theatre next Tuesday night.

Felix Dumas announces a starring tour in a play called *Held in Slavery*, with a company including Harry Archer, J. W. Forrest, W. J. Naughton, W. Winkey, W. L. Murray, J. M. Miller, W. L. Standing, Mary Mack, Misses De Forest and De Silver and Etta Rogers, under the management of Phil J. Stressinger, with Fred Allyn in advance.

The Mandarin will be the title of the new comic opera by De Koven and Smith, which will be produced at the Herald Square Theatre next September.

Henry Jewett has been engaged by Edward Vroom to play a prominent part in Francois Coppies' play *For the Crown*.

A special performance of Twelfth Night for the benefit of the Seton Home for Consumptives was given at Daly's last Monday afternoon and \$1,900 was raised.

The company supporting Minnie Palmer has been reorganized as the Minnie Palmer Opera company. The company opened at the New Lafayette Square Theatre, Washington, last night, and is due at the Schiller Theatre, Chicago, Jan. 26.

Agnes Herndon has severed her connection with Edgar L. Wilson, and is no longer starring under his management in *Captain Kate* on A Night's Frolic.

Corse Fayton has arranged with the Campbell Brothers for *The Galley Slave*, which he will add to his repertoire.

Amelia Bingham has joined Atkinson's company in the Boston revival of Bonicault's plays.

Edwin Mordant and Ella Wilson have joined The Wicklow Postman company for the rest of the season. Miss Wilson replaces Bettina Girard in the leading parts.

Rose Coghlan, Maude Harrison, and John A. Lane have been engaged for *For the Crown*.

Rose Krobie, known in private life as Mrs. Albert Hart, last week received the sad news that her father is dead.

Beatrice Earle McKenzie has resigned from the Griffith Faust company to return to the operatic stage. She will sing the prima donna role in *Wang* under the management of D. W. Truss and Company. Miss McKenzie not only makes a fine appearance, but is a clever actress, as well as a most promising singer.

Charles P. Elliott, representative of J. D. Hopkins, the Chicago manager, was in town last week.

Loie Fuller has an article in the last issue of *Black and White* on the late Dumas fils' life at Marly-le-Rois. She claims to have been a frequent caller at the house of the dramatist.

SCENES FROM CURRENT PLAYS.

STEPHEN GATTAN,
W. L. LE MOYNE.

EDWARD TYREE.

MRS. CHARLES WALCOT,
FRITZ WILLIAMS.

ISABEL IRVING.

MRS. THOMAS WILDER.

LYCEUM THEATRE: THE BENEFIT OF THE DOUBT. ACT I.—MRS. EMBTAGE'S HOUSE.

THEOPHILA FRAZER: "Why, Aunt!"

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

A CHAT WITH JOHN HARE.

John Hare, whose real name by-the-way is John Fairs, is staying at the Windsor Hotel during his present engagement at Abbey's Theatre. Despite the fact that he had a matinee on his hands last Saturday, he managed to find time to chat with a MIRROR representative.

"I won't ask you the stereotyped question put to all foreign actors, 'How do you like America?'" said THE MIRROR man, "but if you care to tell me anything in regard to your impressions of New York audiences, well and good."

"I find, so far as my limited experience goes, that New York audiences are quick as lightning to catch the point of anything in the way of quiet, subtle humor. Many of the points in my characterization of the blasé English peer in The Notorious Mrs. Ebbsmith are merely suggested by an intonation or a facial expression such as a raising of the eyebrows. What I mean is best illustrated by saying that acting before a New York audience is like playing on a piano, the audience is so responsive and so thoroughly in touch with the actor. Nothing escapes them that they could reasonably be expected to understand. The only point that escapes them in The Notorious Mrs. Ebbsmith is when the Duke tells his nephew, after a stormy interview with Mrs. Ebbsmith, that she had 'Trafalgar Squared' him. That is such a local allusion that only Americans who had lived in London would be likely to understand it. Trafalgar Square is where all the Socialist mob orators hurl defiance at the British aristocracy."

"How is it you never came over here before?" "To tell you the truth I was nervous about an American tour. In the first place, most of the plays with which I have been identified in London have been done here. So I lacked a novel repertoire. It was really Bret Harte who prevailed on me to undertake an American tour. Colonel Collins invited Mr. Harte, myself, and several others to dine with him last year. In the course of the dinner Mr. Harte asked me why I didn't visit America. I told him that my reputation was established in England, but that I didn't know whether his countrymen would like me or not. He told me that he was sure that American audiences would like me, and said a great deal more to convince me that I was sure of succeeding with the better class of the theatre-going public in America. After I had made up my mind to undertake the tour I told Mr. Harte that I should blame him if the tour proved unsuccessful. So far as New York audiences are concerned, I am happy to say that I have met with a most flattering reception both from the critics and the general public."

"Shall you produce any new plays during your American tour?" "No, I shall probably limit my repertoire to The Notorious Mrs. Ebbsmith, A Pair of Spectacles, A Quiet Rubber, and Caste. A Quiet Rubber will be given during the last week of my New York engagement in connection with A Pair of Spectacles, but as the part of Lord Kilclaire is very exacting, I shall probably only put on A Quiet Rubber every other night, alternating it with comedy and tragedy, in which I don't appear. It is my intention to present Caste, which has not yet been placed in rehearsal, either at Cleveland or Boston. It will be the first time that I appear as Eccles on any stage. I formerly played the part of Gerridge, which will be played by my son."

"What are your favorite roles?" "Lord Kilclaire in A Quiet Rubber, and Benjamin Goldfinch in A Pair of Spectacles. By the way, there seems to be a general impression that A Pair of Spectacles is of the fairy-tale order. The spectacles are purely imaginary in Les

Petits Orseaux, from which Sydney Grundy adapted the piece. While Goldfinch actually wears his brother's spectacles in Grundy's play, it is not intended to convey the impression that the spectacles were the actual cause of his looking at life and his fellow creatures from a misanthropic point of view. The glasses are psychological—they are supposed to emphasize the fact that Goldfinch's mental vision has been affected and are introduced to enhance the dramatic effect. I play the part as a real character, a man who, after having had all his illusions suddenly dispelled, distrusts everybody. The influence of example is the keynote of the character. The play proved very successful when I brought it out in London."

"How long ago was that?" "That was in 1890. The year following I had the honor to give a performance of A Pair of Spectacles at Sandringham, by the desire of the Prince of Wales, on the birthday of the late Duke of Clarence, the last birthday that the young prince lived to celebrate. A week or two after this performance I was summoned to Marlborough House, and the Prince of Wales presented me with this beautiful silver cigar-box, which I prize most highly. You see I keep cigarettes in it, as I don't smoke cigars. Have one?"

"Thank you! I'll go you, as we say in American slang. What's that inscription on the cover?"

"Read it. It's a facsimile of the Prince's handwriting. That's his crest in the corner." The inscription read: "To John Hare (Fairs) from Albert Edward, P., in remembrance of A Pair of Spectacles at Sandringham, 1891."

THE SPORTING DUCHESS WILL STAY.

There was a rumor last week that Burmah was soon to replace The Sporting Duchess at the Academy of Music. E. G. Gilmore told a MIRROR reporter that the rumor was groundless. The Duchess will run till March 3, when Walter Damrosch will give his series of grand operas. In April Charles Frohman will make another large production.

According to Mr. Frohman's contract with Gilmore and Tompkins, The Sporting Duchess was to be withdrawn as soon as the receipts fell below a certain amount. The play, however, has proved so emphatically successful that neither party desired its withdrawal.

Burmah, which was produced by Eugene Tompkins at the Boston Theatre, will probably be seen here before long at the American Theatre.

TWELFTH NIGHT CLUB ENTERTAINS.

The members of the Twelfth Night Club gave their usual Twelfth Night reception on Monday evening of last week. It took place, as the preceding year, at the Berkeley Lyceum and was unusually well attended.

The handsome reception hall was decorated to represent an old English tavern and orchestra of the Empire Theatre, directed by William Furst, accompanied the dancing that followed after midnight.

The guests were received by the officers of the club, including Alice Fischer, the president, and Blon Heron Miller, vice president, and Viola Allen, Mrs. C. D. Doubleday, Maud Monroe, Ella Starr and Sydney Armstrong.

Among those present were Mrs. John Drew, Daniel Frohman, the Misses Frohman, Mr. and Mrs. Bronson Howard, Mr. and Mrs. F. F. Mackay, Mr. and Mrs. E. E. Kidder, Marshal P. Wilder, Dr. L. L. Seaman, Georgia Cayvan,

Fritz Williams, Bessie Tyree, J. K. Hackett, Charles J. Richman, Victor Harris, Mr. and Mrs. Charles Barnard and Alice E. Ives.

A GERRY AGENT DISCOMFITED.

Agent Wilson, of the Gerry Society, called at Proctor's Pleasure Palace one night last week to inquire about the ages of the juveniles who sing in the newsboys' quintette.

The agent regarded with special suspicion one strange-faced youngster who was at first very reticent, seeming to resent the alleged philanthropist's meddling. The Gerry agent insisted upon knowing this diminutive person's age, but for some time could get no response other than that he was "old enough not to keep Mr. Gerry awake nights."

"You had better have your mother call at the Society's rooms and answer our questions," suggested the agent.

"Huh! me mudder?" was the reply. "W'at's de matter wid me wife's makin' de call? An' de kids kin go wit her."

The agent learned that the supposed lad he was interrogating was twenty-five years old, a married man, and the father of two children. And as he learned this he withdrew with what was meant to be a smile.

SEABROOKE AS A SPEECHMAKER.

Since the production of The Speculator, Thomas Q. Seabrooke has responded to so many calls for speeches that he had come to imagine himself something of an orator as well as a comedian. This delusion, however, was cruelly dispelled last week.

An uncommonly enthusiastic audience greeted Mr. Seabrooke at Harrisburg, Pa., on Thursday, and he had responded to the calls for a speech with his usual coy willingness, and in what he considered an extremely felicitous manner. While lunching after the performance his attention was attracted by the remarks of some young men who occupied an adjoining table. His characterization of John Fullerton was the subject of the conversation, which soon veered to his remarks before the curtain. Most of the party considered it a happy effort, but one young man specially took issue with them. Being pressed for an opinion, he said: "Well, Seabrooke's speech was pretty fair, but I'd rather hear Ingersoll any time."

Mr. Seabrooke recovered with the aid of a physician.

JUDGMENT AGAINST PAUL POTTER.

W. A. McConnell has secured a judgment against Paul Potter, the dramatist. The case is nearly four years old. Mr. McConnell claimed \$800 for services as manager of The Fakir company, \$800 for money lent to Mr. Potter in 1891, and \$444 interest. Mr. Potter put in an answer that the company had fully paid Mr. McConnell for his services and alleged a counter claim for royalties as one of the authors of the play. Deputy Sheriff Whoriskey received the execution last Tuesday.

CHANGES AT THE CASINO.

The Wizard of the Nile will end its run at the Casino on Feb. 15. On Feb. 17 the first New York production of The Lady Slavey will be made at the Casino.

New first-class Boarding House with the best French table board, 249 W. 42d Street, near all theatres. Special accommodation for artists.

REFLECTIONS.

Mattie Lockette is successful in the soubrette part of A Railroad Ticket. Charles L. Willis, musical director, has added several compositions to this entertainment.

H. H. Horton has returned to New York after a season of twenty weeks on the road with Jack Harkaway.

J. B. Sparrow closed Jack Harkaway in Quebec on Jan. 4, after a successful road season of twenty weeks. Mr. Sparrow intends to make a metropolitan production of this play.

Herbert Foster closed with A Cat's Paw company last week, and will this week join James O'Neill's company.

The Pringle-May company were compelled to rest at Helena, Mont., owing to the illness of Manager John Pringle, who was taken to the hospital in that place.

A paragraph in last week's MIRROR stated that Sydney Armstrong made a hit in In Sight of St. Paul's at the Bijou Theatre, Brooklyn. This was a mistake, it was Frances Drake who made the success. She is playing the part of Aileen Miller, originated by Miss Armstrong.

Helen Weathersby joined the In Sight of St. Paul's company in Brooklyn last week.

W. B. Watson says he will open next season with O'Hooligan's Masquerade at the Bijou Theatre, Newark, about May 2, and that next season he will also put out a farce comedy called O'Hooligan's Wedding.

Len B. Sloss is doing advance work for The Wicklow Postman, Branch O'Brien having retired in Milwaukee. "Parson" Davies has added to Eugene O'Rourke's company in this play John L. Sullivan and Paddy Ryan.

The new Opera House at New Bremen, O., was opened Jan. 3 with W. C. Andrews' My Wife's Friend as the attraction.

Manager William Ingersoll, of the Salt Lake City Grand Opera House, declares that his theatre instead of being closed, as was announced, is open and doing an excellent business.

William Bonelli has been engaged for the lead with The White Rat.

Frank E. Morse, representative of Fanny Rice, says that Managers Friedlander, Gottlob and Marks and their employees of the Columbia Theatre, San Francisco, were very courteous to that star and her company during Christmas and New Year's weeks.

William Fennessy reports that the business of the Grandins in Slaves of Gold in the West has been excellent.

Della Clarke has fully recovered from the measles, and resumed her position as leading lady of The Derby Mascot.

William Morris, whose starring tour for the past two years has been under the management of Gustave Frohman, will cease to be under the latter's direction after Feb. 22, and will not appear in The Lost Paradise after that date. Mr. Morris' success as a star has been most gratifying, but he has been hampered by lack of a new play.

Over one hundred copies of the Christmas MIRROR were sold in Waco, Tex., within a week of their arrival.

The new Opera House at Weedsport, N. Y., will be opened on Jan. 22 with Rhia in Nell Gwynne as the attraction.

Leonard Grover revived Our Boarding House at his Alcazar Theatre in San Francisco last week. He appeared with his son, Leonard, Jr., in the parts originally played by Robson and Crane.

IN OTHER CITIES.

PROVIDENCE.

It does not happen very often that we have three melodramas in one week, but such was the case Jan. 11, 12 and 13, and three of our four theatres offered this style of play.

The Providence Opera House. The Fatal Card was seen for the first time here, and voted one of the best plays of the kind ever put on in this city. Edwin Holt gave an excellent impersonation of George Forrester, and exceptionally fine work was done by Henry Hermon as Jim Dixon and George Allison as Gertrude Austin. Adrienne Daitelle as Mercedes and Lavina Shannan as Margaret gave strong and artistic performances. The other characters were well sustained by members of Mr. Frohman's efficient co. Business good. Olga Netterole in repertoire 13-18.

On the Bowery, with Steve Brodie as the drawing card, attracted good-sized audiences to Keith's Opera House. The Fatal Card was seen for the first time here, and voted one of the best plays of the kind ever put on in this city. Edwin Holt gave an excellent impersonation of George Forrester, and exceptionally fine work was done by Henry Hermon as Jim Dixon and George Allison as Gertrude Austin. Adrienne Daitelle as Mercedes and Lavina Shannan as Margaret gave strong and artistic performances. The other characters were well sustained by members of Mr. Frohman's efficient co. Business good. Olga Netterole in repertoire 13-18.

The third Boston Symphony Orchestra Concert was given at Infantry Hall before the usual large audience. Rafael Joseff was the soloist.

The next Arion Club concert is announced for Feb. 4, when Haydn's oratorio, "The Creation," will be performed. Solos will be taken by Emma Luch, Erickson, Bushnell, and T. Evans Williams.

A table engagement at Keith's Opera House next month will be that of the Garlick-Bullock co. in "Thrill," it will be given here at popular prices in a thorough and original manner.

Cud Give has been here during the week talking up Rush City.

In spite of the cold, blustering weather Sunday evening 5, Manager Graham had a large audience at his concert in Music Hall. The various specialties were received with expressions of approval.

Robert G. Ingersoll will give his new lecture, "The Foundations of Truth," at Infantry Hall March 12, under the management of William H. Wright.

M. J. Day, formerly stage carpenter at Keith's, joined the Old Glory co. at Holyoke, Mass.

Professor Carpenter in the Wonders of Hypnotism is furnishing a laughable entertainment at Music Hall this week.

Richard H. Giger, late of the Jack Harkaway co., is in the city for a few days.

Owing to the demand for seats for the Netherlands engagement at the Providence Opera House next week, the sale opened 9, a day earlier than is customary.

Edith Athelston, of the Fatal Card co., who has been understudy for Amy Busby, played the part of Margaret Martineau during the week of Dec. 30 with considerable success. In Springfield several ladies, who were enamored with her delightful portrayal, presented her with a ring, and she was also the recipient of several floral pie during the week. Miss Athelston has a charming stage presence and is thoroughly finished in her work.

Manager J. W. Harrington will play a two weeks' engagement over Lothrop's Circuit and will be seen here week of 20 in Rube Stacy.

Man get John Graham was in town 8 and left for New York same evening. His next concert will be given here 19. His Boston and New York people will arrive Sunday morning, go to Worcester for a concert in the afternoon and return here in time for the evening.

John A. Stevens, the actor-manager, was in the city 8. Providence Lodge No. 10, Theatrical Mechanics' Association, held a regular meeting Sunday, 8. Past President James P. Sullivan installed the following officers for the ensuing year: Louis P. Sweet, President; James Smith, Vice-President; James Sullivan, Recording Secretary; Charles I. Luther, Financial Secretary; Harry Gould, Treasurer; George H. Carr, Sergeant-at-Arms; Joseph R. Thornton, Marshal, and P. Bowen and Andrew Linker, trustees. J. H. G. Lusk, who has been financial secretary for the past six years, tendered his resignation, which was accepted, and the lodge extended him a vote of thanks for the manner in which he has performed his arduous duties. Fred Huberly was elected assistant financial secretary in place of Charles I. Luther, who succeeded Lusk.

Henry Gilbert and Harry G. Wright, both of the Providence Opera House, were elected members of the lodge at this meeting.

LOUISVILLE.

Clay Clement in the New Dominion was the offering at the Grand and was well received. The Wicklow Postman follows, opening 13.

The Temple Theatre presented Creston Clarke in a round of tragic parts 9-11, it being the first appearance of the young actor in Louisville for a number of years. He very strongly resembles his famous relative whose methods he closely follows. Robert Hilliard and Conroy and Fox divide week of 13.

Florence Bindley drew satisfactory business at the Avenue in The Cat's Mate. Cazman's Royal Entertainers came to the Avenue 12.

Reilly and Woods drew the usual large houses at the New Buckingham 6-11. A really first-class variety show is given. Harry Morris' Twentieth Century Girls next.

Camille D'Aville was seen here for the first time as a star 7 in Madeline, or The Magic Kiss.

Paderewski, the great, crowded a local playhouse 9. Music lovers were out in full force, and the critics all paid full tribute to the new arrival.

Walter S. Matthews predicts great things of Katharine Fields, a young actress who recently played Emilia to his Iago. He maintains that if she gets an opportunity she will demonstrate that she has the making of a fine actress in her.

Billy Thompson, ex-operative manager, now interested in pugilistic affairs, is in the city.

Little Stella and Harry Cusackine have a handsome offer to join Ezra Kendall. To secure the services of these talented children, Mr. Kendall has offered their father a lucrative position with the co. in a business capacity.

It is announced that the Heinrich's Opera co. is slated for a brief season at the Auditorium early in February.

Zelie De Lusan, in a recent letter to Louisville friends, enlarged enthusiastically upon her success in singing in opera in London.

Young Charles Shreve, who met with favor with Frank Danie's and in several of Hoyt's plays as a singing comedian, has returned from a brief trip to Europe.

The critic in its Sunday issue makes a suggestion to Manager Gulp, of the Auditorium, who is a very rich man, that he purchase the lease of the various theatres and close all but his own, and thereby add to the contents of his strong box. There certainly are too many theatres here for all to make money if continuously kept open.

Criptie Palmeri, the member of Stuart Robson's company who was left here on account of sickness, died 6. He received every attention during his illness.

CHARLES D. CLARKE.

MINNEAPOLIS.

At the Metropolitan Opera House the Damrosch Opera co. presented Tannhauser, Tristan and Isolde, Siegfried and Lohengrin 6-8, opening in Tannhauser 6 to large and brilliant audiences, the like of which has rarely, if ever, gathered within its spacious auditorium. Everything conspired to make a splendid performance. The principals were all in excellent voice and spirit, the orchestra played inspiringly under the mastery leadership of Walter Damrosch, the chorus was strong and well trained, and the costumes and stage settings were elaborate and handsome. Wilhelm Gruening appeared in the title role and won immediate favor. Aside from his magnificent singing, he showed himself an actor of marked ability. Johanna Gadski made a decidedly favorable impression as Elisabeth. She was especially effective in her prayer to the Virgin, in the last act. Gerard Steinhann acquitted himself admirably as Landgraf. Wilhelm Mehtens, a great favorite locally, was cordially welcomed as Wolfram.

Paul Lange, as Walther, Julius von Putitz, as Rietoff,

Albert Gelleng, as Heinrich, Edw. Bromberg, as Reinart, and Marie Matfield as the Shepherd also deserve mention. A Runaway Colt 9-11.

At the Bijou Opera House A Vennine Ventileman was given its first local production 5 to two large and well-pleased audiences. Mr. Heege's latest effusion abounds in bright dialogue and amusing situations, and the scenic investiture is adequate and handsome. The cast was thoroughly competent, with two or three exceptions. Mr. Heege was entirely at home in the title role. Merri Osborne made a decided hit as Jenni Castle. Sadie Connolly brought down the house as Cordelia to Grady. Emma Bell appeared to advantage as Mrs. Nelson, and Ned, a new clever work as Tim Maguire. The Black Crook 13-18.

Director Damrosch delivered a lecture on the Wagner operas at the Metropolitan afternoon of 6, under the auspices of the Ladies' Thursday Musical.

Manager Jacob Litt was in town for a few days week of 6. F. C. CAMERON.

DETROIT.

We are always glad to have the Bostonians with us for a time, and their engagement this week is fraught with even more than usual interest and possibilities of enjoyment, for it is affording us the opportunity for going for ourselves of the merits of the new opera. A War Time Wedding, which acquisition their repertoire has acquired this season. Evidently knowing our impatience to see and hear what is new they did not keep us waiting, but gave their latest on the opening night.

A large audience assembled to give inspiration to the occasion, and we are now ready to heartily concur in whatever good things have been said about the opera by those who had the pleasure of seeing it before us, and to say a few words on our own account.

A War Time Wedding is certainly the most pretentious opera this notable organization has so far appeared in, and the work done in it shows that it is thoroughly capable of doing full justice to nobler and stronger musical themes than the lighter strains of so-called comic opera heretofore exclusively selected.

The story C. T. Dwyer tells in it is a romantic one with the somber undertone of war running through it, and Oscar Weil has set it to fitting notes, which carry to us the deeper tones of tragedy.

Mr. Barnabe does not let us forget, however, that it is not also, either grand opera or we are listening to, and we would not have it otherwise, for to imagine the irrepressible, amiable Barnabe otherwise than humorous and droll we could not. He is brightly aided in A War Time Wedding in making us forget the sorrows of life by Alice Nielsen, who is one of the newer Bostonians, but who is winning laurels by her captivating comedy work.

All the old-time favorites, Mr. Donald, Frothingham, Cowley, Helen, Hensley, and Jesse Bartlett Davis, have found in their respective allotments in the new opera the most congenial roles, and they never appeared in Detroit in better voice or to better advantage than on the opening evening of this week.

The librettist was extremely wise in his choice of environment for his plot, as it offers boundless opportunity for picturesque effect in setting and costuming. It is not too much to say that the Bostonians have grasped every possibility afforded in this direction with superb results.

The arias, duets and trios in the opera are charmingly melodious and marked with originality and vigor, for we will not forget those reminiscent tones, which in opera no matter how pleasant the recollections be which they recall, rather mar the effect when we are expecting to enjoy something entirely new. A War Time Wedding was repeated on Thursday evening, and will be also at the Saturday matinee.

Prince Anas was the brilliant offering Tuesday evening. The present revival of this beautiful opera (which is not new here, having been heard last season) is one of the most creditable productions that even the Bostonians have ever brought out. The bright lines of the book with its whimsical blending of humor, satire and a touch of sentiment, which we will note through the exquisite and bewitching melody of the music, are familiar to all, but it must be seen and heard as at present exhibited to be fully enjoyed and appreciated.

Minutest attention has evidently been given to every detail of the stage settings to make this revival a noted one. In the second act the pictorial beauty appears in a particular manner to one's artistic eye, and the tableau opening this act is a veritable little gem.

In the cast a few changes from that of last season are noted. Jerome Sykes being heard as La Fontaine in place of Mr. Barnabe, and Helen Bertram Hensley as Ninette. Jesse Bartlett Davis is the Idalia, and MacDonald, Frothingham, Cowley and others are still heard in the same characters which they have heretofore so magnificently sustained.

On Wednesday the organization was heard both in the afternoon and evening in the always delightful Robin Hood opera, which, of course, is too well known to require any special mention.

Following the Bostonians at the Detroit comes the Brownies.

At the Lyceum this week Bartley Campbell's The White Slave is doing as large a business as though the public had no had an opportunity of seeing it for years, but it is evidently one of the plays which survive the wear and tear of the seasons unimpaired in its power to attract. The co. giving it this week is an excellent one. Heine Collier does very good work in the title role, and she is ably supported. Next week The War of Wealth.

On the Mississippi held the boards at Whitney's Opera House for the first part of the week and made way for A Bunch of Keys on Thursday evening, which will continue the attraction for the remainder of the week.

That good bit of comedy entitled Gloriana is being enacted all week at the Empire to the very evident satisfaction of its patrons. A Van Etta in the principal character shows decided ability. As a curtain raiser the farce, A Kiss in the Dark, is given. This arrangement continues all week and will be followed by an extravaganza co.

This is the last week of the Horace Vinton co. at the Capitol Square, and the time is being devoted to the rehearsal of the first part of the week and make way for A Bunch of Keys on Thursday evening, which will continue the attraction for the remainder of the week.

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able dramatic critic of the Evening Journal of this city, has resigned his position on the paper on account of sickness.

Owing to the collapse of the Capitol co., Edward Maas is at his home in this city.

Colonel Edward Alfriend and Mr. and Mrs. Edwin Knowles occupied a box at the Academy of Music 4.

John Mayon, of this city, formerly Fickett and Mayon, of Edward Harrigan's co., has for a partner now Ed Walton, at one time with Rice's 102. The new team is meeting with flattering success as the fencing master and dancing master in Mile. Jane May's pantomime of Pierrot.

Linda Jeil will give an exhibition of fancy and trick riding at the training quarters in this city, assisted by Eleana J. Ryland and a number of gymnasts.

Manager Archie Ellis has engaged Maggie Clise for eight weeks to travel with Charles T. Ellis.

Marie Gurney appeared at Hochbush Hall in Innocence, a comedy by the Acme Troubadours.

A local impresario is making an endeavor to give us a few nights of Italian and German opera at Pohlmann's Pavilion.

Fred Hallen was disappointed at the business his co. did at the Academy of Music 6-11. He wanted the house crowded, yet the business was pretty good.

One of our local preachers in his sermon 5 scolded the theatres and bill-posters. The very next day Mrs. Henderson received a request from another pastor for contribution and she responded. WALTER C. SMITH.

KANSAS CITY.

New Year's week at the theatres here furnished a comparatively light list of plays, considering the fact that holiday weeks in this city are always productive of good business.

At the Coates the first three nights of the week Anna Eva Fay played a return engagement. This lady has made a great study of occult science, studying it not so much as a matter of living, as from a love of the science, and now that Madame Blavatsky is dead, she claims to be foremost in this line. Her work is very interesting and puzzling; one often wonders how it is that she accomplishes the feats she does.

For the present week the house is presenting Pudd'nhead Wilson by a very fine co., with Frank Mayo at the head. The play is one of the best that has been given by the Coates management this season, and Mr. Mayo's conception of the part of Wilson is very natural to life. Miss Moretti, who plays the part of Rosy, gives an extremely good version of the slave girl. Frank Campen as Tom Driscoll, Arnold Daly as Chambers, Frank Aiken as Judge Driscoll, Miss LaVerne as Patsy, and Frances Grahame as Rowy all rendered their parts very acceptably. In fact, the whole co. has a make-up of 1 produces a very finished play. Fanny Davenport in Gismonda follows.

New Year's week at the Grand brought out one of Host's plays, A Railroad Ticket, headed by Eugene Confield, who has been so long associated with the Host co. The performance was a finished one, and played to crowded houses.

The present week finds the return engagement of the Hanlons' Fantasma, which is playing to full houses, as the Hanlon attractions always do. George W. Munroe in A Happy Little Home follows.

The Ninth Street, during New Year's week, gave a class of attractions which always takes well, that is, refined and high class vaudeville. This style of attraction is excellent, a class that we find in Cazman's Royal European Vaudeville co. This co. is composed of artists in all of the different styles of vaudeville work, but Henri Cazman himself is worthy of special mention for his impersonations, prestidigitations and exhibitions in mental telepathy, his performance in this line being the most finished of any we have witnessed.

The attraction the present week is Robert Gaylor in a new play of New York life called in a Big City, which is being well patronized.

New Year's week at the Gillis gave us the Crow Sisters' Comedy co. in repertoire, consisting of several of the plays which have been used by some of the more prominent theatrical stars. This co. furnished these plays at popular prices, thus putting it within reach of a general public to witness them. Uncle Tom's Cabin next week.

The attraction at the Auditorium for the week, and in fact of the season, was the Damrosch Opera co. in Wagner operas, presenting Der Meistersinger Friday night, Lohengrin Saturday afternoon and Die Walkure Sunday night. This co. comes to the city with some of the best German stars that can be obtained, and each performance was given to crowded houses. After the end of each of the acts numerous curtain calls were given, the enthusiasm in the house being unbounded. Many box parties were given, and as full dress prevailed the scene was a beautiful look upon. It shows that when the Kansas City audience is given a chance to hear opera they thoroughly avail themselves of the opportunity.

The ending of the old year was celebrated at Lyceum Hall by the Glee Club of the Vanderbilt University. It was this club's first concert at Kansas City, and as it was especially good, the impression left by the club is the best, and in future years if they favor Kansas City with their concerts they will fill any hall to its fullest capacity. The work of Mr. Finn as the whistler, Mr. Johnson, the dialect soloist, and La Barge, the xylophone and mandolin soloist, bears mention.

At the Lyceum Hall on Jan. 11 a preliminary to the Damrosch Opera co.'s performance was given in the shape of a special lecture by Mr. Damrosch on the operas to be presented by his co. The lecture was largely attended and much appreciated. F. B. WINCOX.

ATLANTA.

Our big Cotton States and International Exposition has at last closed, and with it came the closing of several theatres. As a consequence we are getting back again to our normal condition, so to speak, and to many it will be a great relief.

This week at Henry Greenwall's New Lyceum, Richard Mansfield is the attraction, and is drawing his usual large crowds. The story of Rodion, the Student, and Beau Brummage, and A Parisian Romance are the plays being presented.

Pasquall and Rendecker gave a concert this week that was fairly well patronized.

Robert Mantell, who has not visited Atlanta in several years, will be the next attraction at Henry Greenwall's New Lyceum.

The experiment of transferring a melodrama here last week from one playhouse to another was by no means a brilliant success. It really belonged at the house where it at first did fairly well.

The Baldwin-Melville co. met with its usually good success at popular prices last week. Walter S. Baldwin is still at the head of the co., and its success is not to be wondered at.

The City Trocadero is still doing a good business, and Manager Holpin announces that he has secured a number of new and first-class turns for next week.

The Casino has passed out of the hands of Harry Frank, and W. D. Smith has taken control. At present the house is closed only temporarily. When opened again a genuinely good bill will be presented. R. W. Kleibacker will direct the affairs of the house, and will be practically in control.

At the Young Men's Christian Association Auditorium, Louis Perry Hill and Minnie Quinn are shortly to present Between the Acts. It is given out that it will be staged in a manner worthy of professional talent.

De Wolf Hopper and his big comic opera co. are to soon play an engagement here, when they will present De Syntax.

Wood and Shepard are playing an engagement of four performances here presenting Town Topics.

ALF FOWLER.

OMAHA.

As foreshadowed in our letter of last week the return engagement of the Frank Mayo co. in Pudd'nhead Wilson at the Creighton Theatre was the crowning event of a memorable season at this theatre; indeed, it was the greatest historic event known to Omaha for an engagement of same length, the curtain rising on eight audiences, each one larger than its predecessor, and if possible, more delighted, more enthusiastic.

This admirable co. is constantly studying to improve the stage business of this wonderful play and the interim of but four days showed the cunning of the master mind that dramatized Mark Twain's story.

W. H. Freeman a Fun-Maker presented the farce-comedy in prize A Railroad Ticket, 5-8 to most excellent business. Charles Grapewin and Eugene Canfield were irresistibly funny; indeed, the whole co. is a good one as is the play, although, to be frank, we do not care much for plays of this nature. Frank Gardner was very taking, while Hattie Walters was most captivating as Isabelle Ingersoll, and Misses Hailers and Rice as the gossips were delightfully entertaining. The co. go from here to St. Paul and Minneapolis to fill a two weeks' engagement.

Fantasma 12-16, dark 16-18, John Kernell 19-22 in The

Irish Alderman, Daniel Sully 23-25, Hopkins' Trans-Oceanic Vaudeville 26-30.

Royd's Theatre was dark 2-4. Elmer E. Vance 5, 6 with The Limited Mail gave us his old-time scenic effects, which, of course, are always good, but we regret we have not a word of praise for his co. Good-sized houses were in attendance, because Royd's is a popular theatre, but we are sure no one returned for a second performance. The Holden Comedy co., presenting Angie, Dangers of a Great City, The Inside Track, Pavements of Paris, Nobody's Claim, The Denver Express, A Little Nobody 7-12, are booking good business at popular prices. It is within the possibilities their engagement may be extended for a second week.

BALTIMORE.

Henry Irving, Ellen Terry, and their excellent co. presented The Merchant of Venice in magnificent style at Harris' Academy of Music. During the week King Arthur, Louis XI., and The Lyons Mail will be produced. Hans and Gretel 13.

Minnie Palmer is a Baltimore girl, and as a consequence a large audience turned out to welcome her at Albion's Lyceum Theatre, where she appeared in an amusing musical comedy, entitled The School Girl. She has changed but little since last seen here in My Sweetheart, and is as full of chic and dash as when she sang, side by side, with Scanlan and Jennie Dicker.

son and Frances Roussan contributed the vocal entertainment in a highly satisfactory manner, while the fun-making devolved upon William Hill, William E. Wilson, and Richard O'Grady. W. H. CRANE 13.

The Shop Girl made her first acquaintance before a Baltimore audience at Ford's Grand Opera House on Monday evening, where she entertained her many admirers in a manner that sent them home in a thoroughly good humor. George Grossmith, Jr., made an amusing duet, and Ethel Sydney was bright and attractive as the Shop Girl. A Fatal Card 13.

At the Howard Auditorium John W. Isham's Octonors gave a very acceptable variety performance. The co. is a large one, and comprises a pick of the best colored talent on the road. Sandow's Tancadero Vaudeville 13.

The White Crook, a mixture of burlesque and vaudeville, gave satisfaction to the patrons of Kernan's Monumental Theatre. The co. includes Nellie Franklyn, a clever little soubrette, Harry Le Clair, the female impersonator, and others. John F. Field's Drawing Cards 13.

Rush City, a satire on Western town towns, was the attraction at the Holiday Street Theatre. Land of the Midnight Sun 13.

Sousa's celebrated band gave several very successful concerts at the Music Hall, which were particularly well attended.

Ellen Terry has declined the social attentions that were extended to her, owing to physical indisposition. The British Minister purchased a box for all of the Irving-Terry performances.

Norah O'Brien, who has been starring with Charles B. Harford, is at home for a short rest.

The business of the Irving-Terry engagement at the Academy has been more than satisfactory.

The Damrosch Opera co. will give a short season of grand opera at Harris' Academy of Music, commencing 27. HAROLD RUTLEDGE.

CHARLESTON.

The first appearance of Lillian Russell in Charleston 1 was signalized by the largest and most brilliant audience that the Academy of Music has held in a number of years. As La Grande Duchesse, the fair Lillian and her

CORRESPONDENCE

ALABAMA.

TUSCALOOSA.—Academy of Music (Brady and Miller managers): Side-Track canceled. A Breezy Time 10.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Charles Gardner 1; large and delighted audience greeted this excellent and pain-taking actor. The artistic treat of the season was reserved for 1, 4, when Minnie Madden Fiske appeared in The Queen of Lairs and A Doll's House. Coming: De Wolf Hopper in Dr. Syntax.

BIRMINGHAM.—MOORE OPERA HOUSE (Jacob Stern, manager): Fitz and Webster in A Breezy Time to a small but well-pleased audience.

SELMA.—Academy of Music (Louis Gerstman, manager): Richard Mansfield 10; The Old Homestead 17. Item: Mr. Mansfield transferred the above date from Birmingham to Selma.

BIRMINGHAM.—O'Brien's Opera House (Ben S. Thies, manager): Minnie Madden Fiske Dec. 30 to good business. Mrs. Fiske is the most finished emotional actress who has ever graced the Birmingham stage. She received round after round of applause. Charles A. Gardner in The Prize Winner 2 to excellent business. Side-Track 3, 4 to poor houses. Shore Acres 6, A Breezy Time 7, De Wolf Hopper 8.

MONTGOMERY.—McDonald's Theatre (G. E. McDonald, manager): A Breezy Time to fair business, 3, 4. Hilver's Widow to large audiences 9, 10. Mansfield 11, Robert Mantell 15, Professor Miller 17.

ARKANSAS.

HELENA.—Grand Opera House (Newman and Ehrman managers): Francis Jones in Old Madrid 1, good house, audience well pleased. A Turkish Bath 2, attendance fair. Conroy and Fox in O'Flarity's Vacation 9.

PINE BLUFF.—Opera House (W. H. Noland, manager): Kimball Opera co. Dec. 30 matinee and evening. Receipts \$273. Well-pleased audience. A Turkish Bath 4, small house; good performance. Taylor Brothers 6.

HOT SPRINGS.—Opera House (J. W. Van Vleet, manager): Creston Clarke Dec. 30 in Hamlet to good business. Belas-o and Fives! The Girl I Left Behind Me 7, Donnelly and Girard's Rainmakers 10.

FORT SMITH.—Grand Opera House (J. C. Murta, manager): Kimball Opera co. and Corinne Dec. 31, good performance to a large house. Corinne has many admirers in this city and is always greeted with a large audience. Mother Goose, home talent, 2, large house. Maloney's Wedding 10, Otis Skinner 14.

CALIFORNIA.

OAKLAND.—MacDonough Theatre (Charles E. Cook, manager): The Frawley co. opened for the week Dec. 30 in Ensign, and I played All the Comforts of Home, Jilt, Captain Sam, Moths, Lost Paradise, and The Senator. Business very fair but not as good as this co. of well-trained actors deserved. E. E. Rice's 1002, co. opened for three nights 6. May Irwin has canceled her present dates but may play later. Oakland Theatre (J. J. Collins, manager): The May Nannery co. closed their season 5. The Waldron Stock co. opened 6 for four weeks in the Train Wreckers.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Rice's Big 1002 closed a most successful six nights engagement 4. Robert Thorne 6, 9. May Irwin's Widow Jones 10 11. Bursack Theatre (Fred A. Cooper, manager): Milton and Dolly Nobles in From Sire to Son did good business week ending 5. For Revenue Only 6. Item: Peter Curly, the policeman in Rice's 1002, made his first capture of the New Year in the person of Anna Thompson of the same co., the wedding taking place at the Cathedral the afternoon of 12.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Lillian Lewis in Cleopatra to fair business Dec. 30 31. In Old Kentucky 15, Fanny Rice 17, Louis James 20, 21.

COLORADO.

PUEBLO.—Grand Opera House (S. N. Nye, manager): A. A. Willet's lecture on "A Model Wife" Dec. 31 under management of Rocky Mountain Lyceum Course. Pueblo Conservatory musical 2 to large audience.

CRIPPLE CREEK.—Opera House (M. V. Young, manager): Davis 1, T. C. Dec. 25, full house. Uncle Josh Spruce 1, turned people away. Dan Sully 3. Item: Manager Young is very ill. The house will be turned into a hotel after Dan Sully's engagement.

VICTOR.—Opera House (J. F. Donovan, manager): Dan Sully 2. Uncle Josh Spruce 3 canceled Dec. 31.

FLORENCE.—Opera House (Joseph Blunt, manager): Slavton Jubilee Singers Dec. 24. Uncle Josh Spruce 2, largest and best-pleased audience ever in the house.

GREELY.—Opera House (W. A. Heston, manager): Charles L. Davis as Alvin Joslin Dec. 31 to small business. Daniel Sully in A Social Lion 6 to very small business; audience more than pleased.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): William Morris in Lost Paradise 3, 4 to gratifying business. The house was occupied 6, 7 by Salambo and Chivette, assisted by Mrs. Salambo and Mrs. Clive, giving a performance which consisted of mind reading, juggling, electrical and fire tests. The audience was very limited. The New Boy 8, Mile. Jane May 9, Cleveland's Minstrels 10, Tony Farrell 11, Will Gillet 13-15. Auditorium (P. Donoghue, manager): Joseph J. Sullivan opened 6 for a week in Maloney's Mishaps but the piece was so unsatisfactory to the management that they canceled the co. after the first presentation. Rose Scullin's London Belles 9-11. Item: The lease of Proctor's Opera House will expire June next, and many rumors are afloat as to who will take the house. The new theatre which is in course of erection will no doubt influence the future policy of Proctor's to a certain extent. The new theatre will be known as Proctor's Theatre. Manager Parsons will take up his abode here and give the house his personal supervision.

NEW HAVEN.—Hydrex Theatre (G. B. Russell, manager): Charles's Aunt was the New Year's offering and two very large and appreciative audiences were in attendance. House dark 24. The Hanlons' wonderful, mechanical, spectacular Superba was potent enough to draw out two good-sized houses 6, 7, despite the zero weather we are now suffering from. Jane May plays a return engagement 10, 11. Andrew Mack in Myles Aroon 15, Trip to Chinatown 16, 17. Grand Opera House (G. B. Russell, manager): Whallen and Martell co. did a remarkable business 30-1 in South Before the War. Lillian Kennedy in She Couldn't Marry Three 2-4 did a splendid business and gave uniform satisfaction. Tony Farrell in Garry Owen opened well 5 for an engagement of three days. Lost Paradise, with William Morris 9-11, New Boy 13-15.

WATERBURY.—Jacques Opera House (Edin Jacques, manager): Charles's Aunt 2 pleased a large and fashionable audience. Special Delivery under the management of J. J. Coleman, received its first presentation 3. A good-sized audience was in attendance and thoroughly enjoyed the entertainment. The White Comedy co. band and orchestra opened a two weeks' engagement 6. The theatre is crowded at each performance with delighted audience. The first night many were unable to obtain even standing room. Two performances are given daily at popular prices.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): Sowing the Wind proved a most interesting New Year's day attraction and had two large houses. John L. Stoddard concluded his annual lecture course with a talk on Japan 3. Charles's Aunt in all his imitable form drew a good-sized house 4. James A. Herne and Shore Acres paid their second visit to the city 6, 7. The play ably portrays a local clergyman has caused widespread notoriety, played a return date 8 to a big house. Local charity under the guise of theatricals opened 9 for three days in Ben Hur, in pantomime. Too Much Johnson 16, A Trip to Chinatown 17, The Garrick Theatre Barlesque co. in Tribles 18. Fred Hallen's The Twentieth Century Girl 20, Sanborn and Treadwell's Vandevilles 27, 28. The A. B. Jones's Parson and Jennings, managers: Fred Hanson's Vandevilles Dec. 30 had several clever features. Special Delivery 31 was an old-fashioned melodrama, Vandeville and farce and had good houses. Old Glory

aroused the patriotism of its auditors 2 in a surprising manner. Blue Bear Jr. opened its season 1, 4 and had fair business. John Finn's London Gaiety Girls gave 6-8 the most spirited business seen here in a long time. A blizzard held out against them and was all that prevented the packed houses which Hartford gave them. Mack 9-11, Murray and Mack in Finnegan's Hall 13-15, Bert Cooper in The New Boy 16-18. Item: General Harry Stevie, Treasurer of the Park City Theatre is displaying with pardonable pride a monster "sparkler" of the genus diamond as a New Year's present.

NORWICH.—Broadway Theatre (Dodge and Hartman, managers): Joseph Murphy in the old but popular Kerry Goss drew a good-sized audience 3. The Derby Mascot with Kate Rooney as the particular attraction 10. The Nickerson Comedy co. week of 13 at popular prices. Grand Opera House (Ita L. Jackson, manager): House dark week of 6.

MIDDLETOWN.—The Middler (Middler's Assurance Co., managers): Superba 8, 9 to crowded houses. Co. good, scenery and specialties were the finest seen here since the opening of the theatre. James A. Herne in Shore Acres 17. Harlow Across the Sea 27. Item: Mr. McDonough (J. C. Southampt, manager): Enemies for Life co. 13-15, Variety 22-24.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): White Comedy co. Dec. 30-4 to the largest business in the history of the house. Sowing the Wind delighted a large house 7.

WINSTED.—Opera House (J. E. Spaulding, manager): Side-Track 2, good and well-pleased audience. Glass Blowers 6-11, Robert Barrett 13-15, Tony Farrell 16, Fast Mail 27, Hands Across the Sea 29.

TORRINGTON.—Opera House (F. R. Matthews, manager): Side-Track 3, good-sized and well-pleased house. Tony Farrell in Garry Owen 15.

NEW BRITAIN.—Ruswin Lyceum (Gilbert and Lynch, managers): Hanlon Brothers in Superba 10 11. Dr. Kallhouse (John Hanna, manager): Tony Farrell in Garry Owen 9 for one night only. Item: Manager Gilbert is confined to the house with illness, probably not serious.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): The South Before the War 3, S. R. O. good performance. Sowing the Wind 6 fair house, excellent entertainment. Jolly Old Chums 9.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Charles A. Gardner in The Prize Winner Dec. 31 played to a small house. Minnie Madden Fiske in The Queen of Lairs attracted a very intelligent and well-pleased audience 1. Mrs. Fiske left a very favorable impression among her auditors, who will hail her return with delight. Town Topics 9.

GEORGIA.

COLUMBUS.—Springer Opera House (C. P. Springer, manager): James O'Neill presented Virginia to a large and well-pleased audience Dec. 14. Otis Skinner presented Villon the Vagabond to a crowd 1. House 17, Charles Gardner in Prize Winner 4, matinee and night.

AMERICUS.—Glover's Opera House (Bloom and Brown, managers): House dark week ending 4. There were to have been several attractions during the holiday but all canceled.

ATHENS.—New Opera House (H. J. Rowe, manager): Gorton's Minstrels 2 to well-pleased audience; performance fair.

ROME.—Nevins' Opera House (James R. Nevins, manager): House dark week ending 4.

SAVANNAH.—Theatre (J. C. Shaw, manager): Karl A. Gardner in The Prize Winner Dec. 6, co. and business satisfactory.

BRUNSWICK.—L'Arrosoir Opera House (M. A. Baker, Jr., manager): The Stowaway Dec. 31, slim house and very mediocre performance. Old Homestead 25.

THOMASVILLE.—Opera House (T. L. Spencer, manager): Hilver's Gift Carnival 1, 2, very good performance to fair audiences. Milton Royle in his comedy-drama Friends 16.

IDAHO.

BOISE CITY.—Columbian Theatre (J. A. Pomeroy, manager): Marie Sanger booked Dec. 30 failed to appear. Katie Putnam 14, 15.

POCATELLO.—Opera House (C. J. Balch, manager): Henry E. Dixey in Lottery of Love 3 to a good house and highly pleased audience. Mr. Dixey is supported by a good co.

ILLINOIS.

ELGIN.—Du Bois Opera House (Fred W. Jencks, manager): Eugene O'Rourke in The Wicklow Postman 1, matinee and evening, to big business. Hoyt's A Bunch of Keys 4 to a good-sized audience. Co. better than ever. Wang, under the management of D. W. Truss and Co., was presented for the first time in this city 6 to a large house. Albert Hart in the title role is worthy successor to De Wolf Hopper. Both cast and chorus were strong and well trained.

EFFINGHAM.—Austin Opera House (Warren and Austin, managers): Tramps of New York 4, poorest house of the season, caused by a letter written to the managers of the Opera House by the manager at Panama, calling the co. a lot of saloon hoppers, etc., which was wrong in every respect. Jule Walters 10, Virginia, home talent, 28, Blind Hook 25.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Robert Hilliard in Lost 24 houses 2 pleased a fair-sized audience. Twentieth Century Comedians to deservedly poor business 6. Shore Acres 17, Joe Hart 21, Sidewalks of New York 28, Black Crook 29, Sol Smith Russell 30.

LINCOLN.—Broadway Theatre (Consett and Foley, managers): Chicago Rivals pleased a fair-sized audience 6. Nellie M. H. 9, 10, Sherwood Concert 11, Creston Clarke 18. Item: The Broadway is on a high wave of success and netting its managers a handsome profit.

ROCK ISLAND.—Harper's Theatre (Charles Bluer, manager): John Dillon in repertoire Dec. 29-31 to good business, giving universal satisfaction. Carrie Russell and her Volant Operatic co. to a crowded house 1. Acres Waller's Villa 3 in The World Against Her pleased a fair-sized house.

FREEDPORT.—Germania Opera House (Phil Anno, manager): The Wicklow Postman with Eugene O'Rourke in the title role to a large audience Dec. 31, very fair performance. Archille Rivard 10, Streeter-Vincent co., return engagement, 13-18.

STREATOR.—Plum Opera House (J. E. Williams, manager): The Fettes Comedy co. in The Chorus Girl 1 to capacity of house; audience pleased.

STERLING.—Academy of Music (Fred Hempstead, manager): The Midnight Flood Dec. 31 failed to please the fair-sized audience which witnessed it.

DANVILLE.—Grand Opera House (A. W. Herin, manager): Clifford's Twentieth Century Comedy co. 4 to very light business; wretched performance.

GALESBURG.—The Auditorium (F. E. Bergquist, manager): Comedy Circus 8, poor business and inferior performance. All the Comforts of Home 8, Nellie M. H. 9, The Bicycle Girl 11, Limited Mail 15, Fredrick 17, Ward 18.

MATTOON.—Doll Opera House (Charles Hogue, manager): My Wife's Friend Dec. 31, good business, well-balanced co.

JACKSONVILLE.—Grand Opera House (Tindale, Brown and Co., managers): Hanlon's Fantasia 2 to good business. Robert Hilliard 4 to fair house and good satisfaction.

ROCKFORD.—Opera House (C. C. Jones, manager): Gordon and Gibbes 13, Wang 22, Tribles 23, Gay Old Boy 25, Sousa's Band 31. Item: Manager Jones has cancelled a number of attractions booked for January.

CLINTON.—New Opera House (John R. Arthur, manager): Entertainment by the Locomotive Engineers 1; big house. Public installation of Modern Woodmen of America followed by a good programme by home talent, creditable performance.

LA SALLE.—Zimmermann's Opera House (E. C. Zimmermann, manager): Howard Wells' Comedy co. 4-11 opened to good houses at popular prices. Land of the Living 10, O'Hoogan's Masqueraders 19, McCarthy's Mishaps 20.

QUINCY.—Empire Theatre (Chamberlain, Barbed, and Co., managers): Comedy Circus Dec. 31, played to good business. Fantasia 3, 4 good performance, enjoyed by large houses. Extra Kendall 8, The Irish Alderman 10.

EAST ST. LOUIS.—McCasland's Opera House

American Tour, 1895-96.

HENRY IRVING

MISS ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH
THE KEY
KING ARTHUR
THE MERCHANT OF VENICE
MUCH AD ABOUT NOTHING
LOUIS XI.
FAUST
A STORY OF WATERLOO

JAN. 13 TO 18 WASHINGTON, ALLEN'S GRAND OPERA HOUSE
JAN. 20 AND 21 RICHMOND, ACADEMY OF MUSIC
JAN. 23 SAVANNAH, SAVANNAH THEATRE
JAN. 25 ATLANTA, ATLANTA THEATRE
JAN. 27 TO FEB. 1 NEW ORLEANS, GRAND OPERA HOUSE
FEB. 1 & 4 MEMPHIS, GRAND OPERA HOUSE
FEB. 7 & 8 LOUISVILLE, MACAULEY'S THEATRE
FEB. 10 TO 12 CINCINNATI, GRAND OPERA HOUSE
FEB. 17 TO 22 CINCINNATI, GRAND OPERA HOUSE
MAR. 23 TO 25 INDIANAPOLIS, ENGLISH OPERA HOUSE
MAR. 26 TO 28 DETROIT, DETROIT OPERA HOUSE
MAR. 30 TO APRIL 1, CLEVELAND, REALITY THEATRE
APRIL 2 TO 4, CLEVELAND, REALITY THEATRE
APRIL 13 TO 18 PHILADELPHIA, CHESTNUT ST. OPERA HOUSE
APRIL 20 TO 25 BOSTON, TREMONT THEATRE
APRIL 27 TO 29 PROVIDENCE, PROVIDENCE OPERA HOUSE
APRIL 30 SPRINGFIELD, COURT SQUARE THEATRE
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE
MAY 2, NEW HAVEN, MACGILLON THEATRE
MAY 4 TO 10, NEW YORK, ADEPH'S THEATRE

(Frank McCasland, manager): The World Against Her drew well 5 and gave every satisfactory performance. J. K. Emmett 15, Katie Putnam 16, Joe Hart 21.

AURORA.—Opera House (J. H. Platt, manager): A Bunch of Keys 2, good entertainment, fair house. The Wicklow Postman played to a good house.

PRINCETON.—Apollo Opera House (C. G. Cushing, manager): The Salisbury Orchestra 16.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): Katie Emmett and her clever co. in Chat, an American Boy, drew a good house 4. The performance was satisfactory, and the audience seemed well pleased. T. e play is a melodrama of the most pronounced type, and, of course, abounds in exciting scenes and thrilling incidents, some of which are worked up to very pretty climaxes, much to the delight of the gallery. The scenery used is all special, and some of it very beautiful. Katie Emmett appears to good advantage as Chat, and gave a charming impersonation of that character. She seems especially fitted for such parts, and won instant recognition. Rice and Barton's 4 comedians in McDoodle and Poodle to the capacity of the house 15. The piece is a farce without a single serious line of action and as a result the audience was kept on the laugh from the rise to the fall of the curtain. The co. is an unusually clever one, and thoroughly pleased the audience. Mrs. Tom Thumb 7, Creston Clarke 14, Danny Mann 16, Wicklow Postman 20. Item: George Rice has about completed his arrangements for Rice and Barton's Extravaganza co., which he expects to place on the road early in the season. Mr. Rice claims this will surpass anything they have ever before undertaken. W. J. Thompson has nearly recovered from his recent illness, and is now able to take his place in the co. George Webster, agent of Danny Mann, is here, as is also J. H. Millard, of Mrs. Tom Thumb co.

LOGANSPORT.—Dolan's Opera House (S. E. Patterson, manager): Robert Hilliard presented Lost 24 Hours to a large business 1. The performance was a meritorious one, and was thoroughly enjoyed by the audience. The whole performance was a most pleasing one. Joe Hart in The Star Gazer 3 to light business. William E. Andrews and his very clever co. in My Wife's Friend 6 to fair business. Mr. Andrews as Jack Luster delighted the audience; his co. is an excellent one. Bancroft delighted a good audience 7. Hall's Chicago co. 10, Bob Rogers 13, Land of the Living 14.

UNION CITY.—Cadwallader's Theatre (C. H. Cadwallader, manager): The grand masquerade ball given New Year's evening under the auspices of the theatre orchestra was quite a society event, and also proved a financial success. Minerva Dorr, and an excellent co. gave a pleasing performance of Niobe 4. The Private Secretary, with Walter Perkins in the title role, gave an unsatisfactory performance to a large house 5. Sherris Bros. (William Foster, manager): Iva Van Courtland played to good houses Dec. 30-4 performances good. The Limited Mail 9, Pearson Stock co. 20-25, Marie Wellesley 30 Feb. 1.

NEW HARMONY.—Thaler's Opera House (A. Gilbert, manager): House dark Dec. 30-4. MURPHY LIBRARY HALL (Arthur Dransfield, manager): Schubert 21, packed house, tickets all sold before opening. The best entertainment for years. Concert by local talent 27, a very pleasing entertainment. The Ladies' Club had a loan exhibition in the museum hall, which was quite a feature.

EVANSVILLE.—Grand (King Cobbs, manager): James O'Neill in Monte Cristo drew a splendid house 2, followed by the Vanderbilt Glee Club 3 to a very poor house. Vale's Twelve Temptations 7, Shore Acres 18, Balloon in the White Mahatma 18. Francis S. Selby, McHenry in The Bicycle Girl drew a poor house 5.

LAFAYETTE.—Grand Opera House (George Seeger, manager): The Star Gazer in matinee and evening performance 1 to excellent business. Span of Life 4 to fair house. Schubert Quartette 6, The Irish Alderman 5, Lewis Morrison 11. Item: The Dr. Bull Club of Joe Hart's Star Gazer was very ably entertained at the Lafayette Club during their visit here.

VINCENNES.—Green's Opera House: Nellie M. Heston supported by an indifferent co. presented The Bicycle Girl 4 to good business. W. E. Ritchie, the trick rider, and Laura Bennett are to be commended for good work.

RICHMOND.—Phillips Opera House (J. H. Dobbs, manager): Jessie Mae Hall Dec. 30-4 to good business. Private Secretary 6 to fair business. Tribles 7, and M. W. Friend 9. Princess Bonnie 16, Gorman Brothers 17. The Bradley's (George Bradley, owner) Niobe to good business 2, John Griffin as Mephisto 10.

FRANKFORT.—Columbia Theatre (Aughe and Rennefeld, managers): The Span of Life 6 to fair business. The play is in the hands of an excellent co. Morrison's Faust 15, Joe Hart (return date) 18, Clay Clement 22.

MUSKEGON.—Myrtle's Grand Opera House (H. R. Wynn, manager): Nellie M. Heston in A Bicycle Girl to fair house.

ELKHART.—Bucklin Opera House (David Carpenter, manager): Joe Hart and his co. in The Star Gazer did an excellent business on their return engagement 4. Performance as usual, was very good.

ROCKVILLE.—Opera House (D. Strouse, manager): Dark 6-11. Item: Manager Towndley of Crawfordville, was in the city last week in the interest of Alibans.

PERU.—Emrick's Opera House: House dark. Item: Mand Durand of The Span of Life co. was in the city Sunday, the guest of her parents.

ANDERSON.—Grand Opera House (J. E. May, manager): Slaves of Gold 1 disappointed a large crowd at matinee on account of error of Big 4 Railroad but arrived in time for night performance to big business. James O'Neill 4 to big business and good satisfaction. Tribles 7 to big business 7, and everyone satisfied. Span of Life 10, Jessie Mae Hall 13-15.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): W. C. Andrews, My Wife's Friend co. 8.

WASHINGTON.—Opera House (Horral Brothers, managers): Mrs. Gen. Tom Thumb 1, matinee and night fair house. Nellie M. Heston in The Bicycle Girl 3 good house, play weak. Danny Mann 8, Money Order 20.

WABASH.—Harper's Opera House (Harter Brothers, managers): W. C. Andrews in My Wife's Friend to large and extremely well-pleased audience. Several

performances. The Private Secretary 16, The Gormans 21, Rick's Minstrels 30.

MONTEPHELE.—Grand Opera House (C. M. May, manager): Wynn Theatre in broke the record of 1000 in Dec. 31. House was packed, receipts \$1,000. 1000 in Dec. 31. House was packed, receipts \$1,000. 1000 in Dec. 31. House was packed, receipts \$1,000.

PORTLAND.—Auditorium (A. D. Miller, manager): Griffith's Faust 8, largest attendance since opening night, appreciation shown in liberal applause, and curtain calls. The quartette was a feature, and received several encores. House dark week beginning 11.

DUNKIRK.—Tond Opera House (Charles W. Todd, manager): House dark 6-11.

LAFORTE.—Hall's Opera House (M. C. Miller, manager): House dark Dec. 30-11. The Country Circus 14.

TURKE MAUTE.—Navios's Opera House (James R. Dickson, manager): Nellie M. Heston in The Bicycle Girl New Year's matinee a night to good business. James O'Neill presented Monte Cristo to a good house 3. Frederick W. Wade gave an excellent performance of The Mountbank 6.

RAIDSON.—Grand Opera House (E. E. De Leste, manager): American Minstrels 8, 9, A Trip to Chinatown 21.

GOSHEN.—The Terwin (Frank Irwin, manager): Emily Ranker in Our Flat 10 S. R. O. 2. Entertainment was highly satisfactory.

ELWOOD.—Opera House (W. F. Van Arsdale, manager): W. C. Andrews in My Wife's Friend pleased a small audience 2.

CONROSVILLE.—Andrews Theatre (W. B. Rigby's Private Secretary 10, Hubert Laadie in Nobody's Child 13-15.

NOBLESVILLE.—Wilder's Opera House (C. C. Curtis, manager): House dark week 1, 2, 3, 4. William Gillette in Private Secretary 14, The Belles of Blackville, by ladies of Christian Church, 21.

INDIAN TERRITORY.

ARDMORE.—Klamm Opera House (L. W. Howe, manager): Hoyt's Comedy co. to fair business Dec. 30-4. This is a first-class repertoire co. and deserves liberal patronage.

DES MOINES.—Foster's Opera House (William Foster, manager): Clay Clement in The New Dominion played a return engagement 1 and matinee to two of the largest audiences of the season. M. Clement has established a reputation among our theatregoers as an excellent actor, which insures for him good houses when he again visits our city. Tribles 14-15 Spuler and Ph. T. The Rajah 18, Frederick Wade 22. Grand Opera House (William Foster, manager): Iva Van Courtland played to good houses Dec. 30-4 performances good. The Limited Mail 9, Pearson Stock co. 20-25, Marie Wellesley 30 Feb. 1.

KEOKUK.—Opera House (D. I. Hughes, manager): Ezra Kendall in A Pair of Kids matinee and night 1 to big business. Country Circus 2, good houses, both gave good satisfaction. Schubert concert (local) 9, John Dillon 13-15, Hopkins' Trans-Oceanics 16, A. M. Palmer's Tribles 18, 19, 20. The Magician 22, Tompkins' Risk a Crook 23, John Kennell 27, Sidewalks of New York 31.

DUBUQUE.—Grand Opera House (William T. Roth, manager): Marie Wellesley co. week Dec. 30 in repertoire to S. R. O. most of the week gave satisfactory performances. Sunday booked to appear 6, canceled. Opera House (Dr. Jim, manager): Frank E. Long week Dec. 30-31, 4 crowded houses all the week and pleased the audience, will continue another week.

BURLINGTON.—Grand Opera House (Chamberlin, Barbieri and Co., managers): Country Circus 1, two performances to overall wins houses; audiences well pleased. John Dillon 2-4 to fairly good business at reduced prices. Mr. Dillon was at his best, his co. being a capable one, and all plays rendered in an acceptable manner. Marie Wellesley's repertoire co. week of 1.

MARSHALLTOWN.—Gordon Theatre (I. C. Speers, manager): Clay Clement and his good co. in The New Dominion played return date 1 to big business. The Limited Mail 10, A. M. Palmer's Tribles 13, Fishman's Cowley's Aunt 20.

HOWA CITY.—Opera House (Perry Clark, manager): Octave Thauet will give readings 13, General O. O. Howard lectures 15.

BOONE.—Phillips Opera House (J. J. Kirby, manager): Jane Combs played to good house and gave a splendid performance of Break House 1. Carrie Russell Opera co. 6.

DEBORAH.—Grand Opera House (C. J. Wynn, and E. B. Moss, managers): Professor Rodier Houston of Luther College gave a concert and was supported by local talent 6 to fair house.

CHARLES CITY.—Henderson Opera House (C. H. Shaw, manager): Iva Van Courtland 15-18.

FORT MADISON.—Fischer Grand (C. H. Salisbury, manager): Carrie Russell Dec. 31, poor performance to a fair house. John Dillon 9-11, Jane Combs 14, Charles's Aunt 16.

OTTERWA.—Grand Opera House (J. Frank Jersey, manager): A. V. Pearson's stock co. to good business at popular prices week 1.

lev, manager). After remaining dark for three weeks Music Hall opened 3 with *Gloriana* to fair business; good co.

MIDDLETOWN.—Sole Opera House (J. C. Rreton, manager). House dark Dec. 31-9.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager). Charles E. Blaney's *Baggage Check* 14. Howarth's *Hibernia* 21.

CANAL DOVER.—Big 4 Opera House (Reiter and Cox, managers). The *Dazzler* 4, big house; general satisfaction. Alabama 17. Edith Ellis in a *Batch of Blunders* 25.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor). Alabama 2 to crowded house and one of the best performances of the season. *Baggage Check* co. 7.

IRONTON.—MASON'S OPERA HOUSE (R. F. Ellsberry, manager). House dark last week. The Harry Webber co. opened a week's engagement 6 to large house. A Trip to Chintown 11.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers). The *Dazzler* drew a large and appreciative audience.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammon, manager). Peck's *Red Boy* drew a full house 1 and seemed to please the audience.

WADSWORTH.—THEATRE (J. F. Detweiler, manager). Charles E. Blaney's *Baggage Check* 14. Howarth's *Hibernia* 21. The *Dazzler* drew a large and appreciative audience.

BOWLING GREEN.—GRAND OPERA HOUSE (Hankey Brothers, managers). Minerva Dorr and Frank Norcross in *Night 10* to fair business.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers). Carrie Lewis Repertory co. week of Dec. 30, large business. Down on the Suwanee River co. 7, fair house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager). Corse Payton's Repertory co. to enormous houses week 30-4. The scenery and costuming of his co. are very showy. Payton is an eccentric comedian. In *Darkness* Russia 7 to good business; fine performance.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, manager). Haverly's Minstrels 4, full house to a well-pleased audience. *Si Plunkard* 8.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers). The White Comedy co. with a large and varied repertoire closed a two weeks' engagement 3, having played to the largest business in the history of the house at hard-pan prices. The total take reaching the sum of \$10,000 for the two weeks. This represents a very large attendance at 10 and 20 cents. The best business was done at the matinee, overflowing houses being the rule and not the exception. The co. is in every way worthy of the support they received and every play was put on with fidelity to detail, and conscientious effort of all concerned. A Texas Steer 7; good business. Tim Murphy in the leading part was, as usual, excellent, and the balance of the co. were admirable in their respective parts. Pauline Hall in her new operatic comedy, *Dorcas*, came to good business 8. She was well received. Some of the advertised members of this co. were not present on this occasion, but their absence was not felt as the play went off very smoothly. There is no absence of good voices in this co. The *Speculator* was accorded a good-sized audience and gave satisfaction 9. Hi Henry's Minstrels 10; The *Midnight Special* 11; Lillian Kennedy 16. One of the *Bravest* 17; *Fencing Master* 18; *Gonzalez* Opera co. 20.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager). Lehigh Glee and Banjo Club 3, fair attendance and was enjoyed. Springer's co. in *The Black Crook* 4; medium business, scenery and co. good. South Before the War 6; pleased audience; business good. Hi Henry's Minstrels 9; a crowded house testified to the approval by hearty laughter and applause. The co. is a strong one. —ITEM. Mr. and Mrs. Landis, of The Little Trixie Dramatic co., are in Columbia on a visit home for ten days.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager). Welsh Brothers' Twentieth Century Vaudeville co. failed to come to time 4. Hi Henry's Minstrels 6 to full house, co. better than average, but the members were somewhat handicapped by reason of excessively cold dressing-rooms. Hi Henry publicly denounced the management for not furnishing sufficient warmth. The *Old Homestead* 9 to big business; co. very fair. The *Speculator* 11; in *Old Maine* 16. —CENTRAL THEATRE (H. A. Groman, manager). A *Batch of Blunders* 2, 3 to poor business. —ITEM. Allan H. Hampton closed with A *Batch of Blunders* 4 and returned to New York, whither he will sail for Liverpool, Eng., to open with his former managers, Gray and Stevens, of the Vesper Bells co.—C. D. Henry of the In Old Maine co. was here 9.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager). Charles H. Hopper in *Princess of Trebizonde* used a large audience. 3. Manager Mishler took this occasion to give the newboys of this city a New Year's treat. They heartily enjoyed the performance, and appreciated his kindness. The Cotton King was well produced 6. Two large audiences attended the performance of *Lost in New York* 4. Thomas Q. Seabrooke gave a good performance of *The Speculator* to a large house 8. —GRAND OPERA HOUSE (George M. Miller, manager). The *Ideals*, second week's engagement, in repertoire of popular plays, drew large houses week 6. —RIVINGTON THEATRE (Charles Gilder, manager). The *American Gaiety* Girls gave a good performance to large houses week 6.

BEAVER FALLS.—SEVEN AVENUE THEATRE (F. H. Cashbaugh, manager). *Midnight Special* 1, attendance poor; performance fair. The *Gilbolls* 1, attendance poor; performance fair and performance first-class; deserved a crowded house. A *Cracker Jack* 4; attendance fair, being larger than the performance deserved. The *Sages*, hypnotists, 6, opened for one week to fair business; performance excellent. Alabama 14. *Black Crook* 17. *My Wife's Friend* 22. The *Beaver Valley Specialty* co. 29.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager). Entertainment by pupils of Public School 2, pl. as a crowded house. Boyd's Minstrels 6 to a deservedly poor house. Trip to the Circus 8; Tim the Tinker 16.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers). Edward Harrigan in *Old Lavender* 3, large and appreciative audience. A *Thoroughbred* 4, small house. Ethel Tucker in repertoire 6 opened for week to a crowded house. Augustus Neville 13-15.

PUNXSUTAWNEY.—MARIONING STREET OPERA HOUSE (Charles Fish, manager). Daniel A. Kelly in *Outcasts of a Great City* played to good business 1; performance excellent and everybody delighted. Tim the Tinker 4, large and well-pleased audience. Lost in New York 9. Stetson's U. T. C. 15. Law and Love 18. *Black Crook* 22.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie, manager). Howarth's *Hibernia* 3, big business. Tim the Tinker 15.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager). Stowe and Co.'s U. T. C. co. was the New Year's attraction here and the S. R. co. card was brought into service afternoon and night. Performance and scenic effects excellent. Primrose and West's Minstrels at advanced prices 4 to large and well-pleased audience. The *Gonzalez* Comic Opera co. 9-11.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager). Daniel A. Kelly in *Outcasts of a Great City* played to a fair-sized house 2. Kittie Rhoades opened to a packed house 6.

MT. CARMEL.—RIVERSIDE POST OPERA HOUSE (Joseph Gould, manager). Hands Across the Sea 4, large and well-pleased audience. Lost in New York 7 to a large and appreciative audience. Lillian Kennedy as the *Red Boy* and Charles E. Blaney as the tramp received repeated encores, balance of co. good.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager). Killarney B. The Musical Magnets of Brooklyn gave a delightful musicale at Artway 7.

BELLEfonte.—GARMAN'S OPERA HOUSE (A. Garmann, manager). *Black Crook* 8, very good house; performance very fine, especially the specialties and dances.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Mill, manager). Midway Plaisance week of Dec. 30 by local talent to big business. Stetson's U. T. C. co. 9. Byrne Brothers' 8. Bella B. White Crook 20. *Fencing Master* 24.

LANCASTER.—FULTON OPERA HOUSE (R. and C. A. Vetter, managers). Primrose and West's Minstrels played a very large audience 2. The *Gonzalez* Opera co. appeared in The *Princess of Trebizonde* and *Mascot* to good business 3-4. Hoyt's A Texas Steer amused a

fair-sized audience 6. Sousa's Band delighted a large audience. Pauline Hall in *Princess of Trebizonde* 9. Seabrooke in The *Speculator* 10. On Erin's Shore 11. —ITEM. The greater part of the chorus of the *Gonzalez* Opera co. is composed of Lancaster people.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager). *Black Crook* billed to appear 3 was canceled. Lillian Kennedy 14.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers). House dark 13-18.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager). House dark week Dec. 30-1. Lillian Kennedy 29 in A *Midnight Frolic*.

PITTSBURG.—MUSIC HALL (J. A. MacDougall, manager). One of the *Bravest* booked for 8 canceled. Killarney B. Howard Stock co. 13-18. William Barry 25.

CARDONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager). The Whitney Opera co. presented The *Fencing Master* 3 to a big house. This co. is an exceptionally large one. They carry a fine chorus, elaborate costumes and fine scenery. One of the *Bravest* 14. Derby *Mascot* 15.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager). Guy Brothers' Minstrels 4, fair performance; poor house. Hamilton's Trip to the Circus gave their initial performance 6 to poor business; performance repeated 7 to good house. *Batch of Blunders* 11.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers). Shadows of a Great City 7, small but appreciative audience. A Texas Steer 8, fair sized and enthusiastic audience; co. good throughout. Cotton King 9.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers). A *Cracker Jack* 1; One of the *Bravest* 4; Down on the Suwanee River 6; all to fair business. —ITEM. The *Daily City News* had one hundred newboys at their guests at the performance of Down on the Suwanee River.

CHESTER.—GRAND OPERA HOUSE (Thomas Harrington, manager). Fabio Romani 1, large house. Cotton King 3, good house. Chimmie Fadden drew a well-pleased house 7. Hi Henry's Minstrels 8; The Rising Generation 10.

TOWANDA.—HALL'S OPERA HOUSE (C. T. Kirby, manager). M. B. Leavitt's Spider and Fly co. 6 played to a good house; excellent performance. Widow Reddett 22.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager). Lost in New York was well presented 3 to good business. John Kennedy in The Irish Alder man attracted a good-sized audience 4; good co. and satisfactory performance. The *Old Homestead*, which is presented annually at this house, drew its usual large business 6; audience well pleased.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager). One of the *Bravest* 1; light house at matinee and fair attendance evening. Down on the Suwanee River 3 was greeted by large and well-pleased audience. 1 opera Club (local) 4; medium house. Edward Harrigan in *Old Homestead* 5; A *Thoroughbred* 11; Two Old Cronies 13. V. M. C. A. (local) 14. *Black Crook* 18.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. A. McKinney, manager). *Midnight Special* 9, canceled. Hi Henry's Minstrels 17; White Crook 22.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager). Down on the Suwanee River 4, fair house. The Willard Spencer Opera co. in *Princess Bonnie* 11.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager). *Princess Bonnie* 2; delighted a large and select audience. Edward Harrigan in *Old Lavender* 8, fair house; elegant performance. June Agnost 13-18.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers). Pauline Hall in *Dorcas* 7, fair business. Killarney 9; *Black Crook* 10; Stetson's U. T. C. H. Cecil Spooner Comedy co. 13-18.

SHANOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager). On Erin's Shore 3; large and well-pleased audience.

LANSDALE.—OPERA HOUSE (J. B. Breslin, manager). Hands Across the Sea 3, excellent performance to light business. On Erin's Shore 7; satisfactory performance to fair business, the singing of Mr. Reagan being a noteworthy feature.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager). Clifton and Middleton's Ranch King 6-11 in repertoire played to packed houses nightly and to good satisfaction. A *Thoroughbred* 16.

FRANKFORD.—MUSIC HALL (William R. Allen, manager). The *Black Crook* 2, 3, excellent performance to good business. The *Bloomer Girl* 11; On Erin's Shore 13; *Old Buck Tanner* 18; In *Old Maine* 23-25.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager). Pauline Hall and her talented co. presented *Dorcas* 6 to a large and well-pleased audience at advanced prices. J. K. Emmet brought out another good house 8 and gave a fairly good performance. —ADAIR'S OPERA HOUSE (Alexander Adair, manager). House dark 6-10.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager). The City Sports to large house 4. Guy Brothers' Minstrels gave a good performance to fair audience 6.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager). On Erin's Shore 8; good business; performance excellent. Derby *Mascot* 14.

GREENSBURG.—KEAGY'S THEATRE (R. G. CITTIN, manager). John E. Brenner in *Tim the Tinker* 9. The *Black Crook* 13, A *Batch of Blunders* 18. The Whitney Opera co. in The *Fencing Master* 22.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers). One of the *Bravest* played to fair business 3. *Darkness* Russia 6 was presented to a very enthusiastic audience; scenic effects excellent; co. good. Katherine Rolland made an excellent impression as Ida Barokki the daughter of an exile. Maurice Drew, Kate Hillis and O. H. Ray presented a very fine performance. 7. The co. is a capable one and presented a bill of specialties satisfactory in every respect. *Princess Bonnie* was greeted with a large audience at the Park 8 and its success was well deserved.

YORK.—OPERA HOUSE (R. C. Pentz, manager). The *Gonzalez* Opera co. Dec. 30-Jan. 1 in *Princess of Trebizonde*, *Girofle-Girofla*, *Chimes of Normandy*, and *Mascotte*, at popular prices, drew fairly well. The co. needs strengthening. Primrose and West's Minstrels drew \$500 on 3 presenting a varied and most enjoyable programme. Lehigh Glee and Banjo Clubs 4 drew a poor house. The college glee and banjo clubs have practically ceased to be a drawing card here. *Black Crook* 6, Pawn Ticket 2107 were both canceled by Manager Pentz. The cause attributed was the late appearance of the advance people and the lack of paper to bill the co. at the proper time. Sousa's Band 8, South Before the War 9, The Engineer 13; *Fencing Master* 16.

CORRY.—WEEK'S THEATRE (L. A. White, manager). One of the *Bravest* 2 to a fair-sized audience; decidedly satisfactory performance. *Old Lavender* 4 to good business. A terrific snow storm prevented a packed house. The co. was excellent and gave universal satisfaction. Mr. Harrigan receiving numerous curtain calls.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager). Lost in New York 2 to fair business. John Kennedy 13 in The Irish Alderman to good business. The *Fencing Master* 4 to fair business. The *Speculator* 6 to fair business, deserving better. The Cotton King 7 to light business. —DAVIS' THEATRE (George E. Davis, manager). In *Old Maine* 2 4 to large business. Edwin Forsberg in *Forgiven* 6-8 to good business. —THE FROTHINGHAM (Wagner and Reis, managers). The *Shadows of a Great City* 8 to fair business.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee). Midge Tucker co. in repertoire 24. The best repertoire co. seen here in a number of seasons. Business fair. Brothers Byrne in *Bellevue* 17. American Girl 20. Stetson's U. T. C. 25. My Wife's Friend 27. White Squadron 30; *Forgiven* 1.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager). *Black Crook* 9 excellent performance to large and well-pleased audience. —ITEM. W. F. Wise is acting temporary manager of the Academy.

MAHANOV CITY.—OPERA HOUSE (J. J. Quirk, manager). Hands Across the Sea drew fair houses at two performances 1 and gave satisfaction. Lost in New York 4 drew a medium house and was well received 6. In *Old Maine* to fair business but very poor satisfaction 8. The audience was disappointed with both the play and the co. Hi Henry's Minstrels 14. —ITEM. Mrs. Dan Darleigh, of In *Old Maine* co. was taken ill here and was unable to appear with the co. for several days. The new opera House project is a certainty. Messrs. Kelly and Kreg, architects of Pottsville have submitted plans, which have been accepted. The building will be of brick, stone and iron and the contract price calls for \$20,000 without interior fixtures. The theatre, if built strictly according to specifications will be the largest and handsomest in this county. The seating capacity 1,200 and the stage 50x30. This town will not

support two theatres but it will be a case of "the survival of the fittest."

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager). Two Old Cronies 8; fair-sized audience; performance satisfactory.

LEBANON.—FISHER OPERA HOUSE (George H. Ippang, manager). *Gonzalez* Opera co. 6-8, fair-sized houses. Hi Henry's Minstrels 11.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager). Katherine Germaine in The *Fencing Master* to S. R. O. 5, satisfactory performance. *Shadows of a Great City* 9, good house; good performance.

JEANETTE.—OPERA HOUSE (Albert Pechin, manager). Flynn and Sheridan's City Sports gave a tame performance to a fair-sized audience 3. Two Orphans was presented by local talent to a small house 4. Leonora Brothers opened to a large audience 6 for the week. —ITEM. A booking agency has been established in Pittsburg for the Jeanette Opera House.

ESPION.—ARMA OPERA HOUSE (Dr. W. K. Detweiler, manager). Waite Comedy co. hold the boards this week; business fair. Marie M. Neil and A. H. Knoll, comedians, are a pleasing feature. Coming: Thomas Q. Seabrooke in The *Speculator* and Duly's A *Midsummer Night's Dream*.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager). Edward Harrigan presented *Old Lavender* to a fair-sized and delighted audience 7. The production was satisfactory in every respect. *Princess Bonnie* 9. S. R. O. house sold solid before the co. arrived; performance very pleasing. Thomas E. Shea 13-18.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager). Daniel Kelly 3, light business. So poor was the house that the co. made not the least attempt to please. Midge Tucker 6-11, good business. The co. is good and deserves patronage. Hi Henry's Minstrels 20, On Erin's Shore 26, Feb. 4.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager). Daniel A. Kelly comes 21. —ITEM. James A. Gould, leader, is now located in Denver, Col.—Otto Yaeget, trombone soloist, has signed with Professor Gentry's Equine Paradox for the coming season. Palmer G. Wattans, the well known solo player, is with Wang this season.

WOONSOCKET.—OPERA HOUSE (George C. Swett, manager). Cleveland's Minstrels 6 had a fair house. Andrew Mack 11. *Old Kentucky* 27, Humanity 30. —MUSIC HALL (L. Mailour, manager). Ladies' Club 6, 7 to small house.

PAWTUCKET.—OPERA HOUSE (Fred D. Straffin, manager). Cleveland's Minstrels 4 played to good business. The lapp in their acrobatic feats were wonderfully clever. William Morris in The *Lost Paradise* 6-8, with matinee 8, to fair business, deserving much better. Trip to Chintown 23-25. Two Johns 25-26. Tony Farrell 30 Feb. 1; Walter C. Clark, assisted by local talent 16, matinee 18. J. Fred Miller, formerly with the Wonderful Theatre, of Fall River, Mass., is now doing advertising for this house.

NEWPORT.—OPERA HOUSE (Thomas F. Martin, manager). Keller in a very satisfactory programme delighted a good house 6. Locals in The *Mikado* opened 8-11 to fair business. Fred Hallen and a good co. in A *Twentieth Century Girl*, handled by a local organization, 13, *Lost Paradise* 21. —MASONIC HALL. The last chamber concert of the series to be given 9 by the Adamowski Quartette was postponed to 17 on account of the illness of T. Adamowski.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager). The Mabel Paige co. closed a week's engagement Dec. 4 having played at popular prices to crowded houses.

SOUTH DAKOTA.

STOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager). A Pair of Kids gave a poor performance to a small and constantly decreasing audience 1. The Woodward Theatre co. opened a week's engagement 5 at popular prices. —ITEM. Two repertoire co. are organizing and rehearsing in this city, and at least fifty of the profession are making StouX Falls their headquarters at the present time.

TENNESSEE.

KNOXVILLE.—STAIR'S THEATRE (Fritz Staub, manager). Alexander Salvini Dec. 24, 25, with Christmas matinee; good business and well-pleased audiences. Roland Reed in The *Politician* played good-sized audience 11. The *Fatal Card* 2, poor performance to a very light house. Town Topics 3, fair business. Friends, by Edwin Milton Royle co., gave an excellent performance 4; light house. Al G. Field's Minstrels and Utopia packed the house 6 and gave a pleasing entertainment. Oliver Byron 10; Charles Gardner 11. —ITEM. During matinee performance in Lexington, Ky., Al Fields had a beautiful diamond stud stolen out of his dressing room.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager). The Baldwins Dec. 26-28, fair business; beside an excellent exhibition of clairvoyancy, a pleasing programme of specialties was given. Tramps of New York 14; Conroy and Fox 16; William Crowley 31.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager). Creston Clarke, assisted by Adelaide Prince, 2 4, fair business and satisfactory audience. —GRAND OPERA HOUSE. Sowing the Wind 2 4, business good.

NASHVILLE.—THE VANDOME (Curry and Boyle, managers). James O'Neill Dec. 31 in *Virginius*, and 1 in Monte Cristo played to splendid business. Vale Glee and Banjo Clubs 2 drew a fair house. Creston Clarke 7, 8 presented *Hamlet* and *Richieu* to light business. Kate Emmett 10, 11, De Wolf Hopper 18, Sherwood Concert co. 22. —GRAND OPERA HOUSE (Curry and Boyle, managers). Rice and Barton 1-4 in *McDoodle* and *Poodle* played to good business. The Baldwin-Melville co. 6-11 playing to fair business. Conroy and Fox 13-15; Shore Acres 8; Camille D'Arville 9.

TEXAS.

WACO.—THE GRAND (Jake Schwartz, manager). Beach and Bowers' Minstrels Dec. 30 to a small-sized audience; performance merited no better patronage. Richard and Pringle's Georgia Minstrels, headed by Billy Kersands, New Year's matinee and night, to big houses at both performances; audience highly pleased. Donnelly and Girard presented The *Rainmakers* 4, matinee and night, to good business. The performance was very well received.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Rubie, manager). Dark Dec. 30-4.

IRVING.—GRAND OPERA HOUSE (J. B. Mohr, manager). Kempton Comedy Co. Dec. 30-4. Beach and Bowers' Minstrels 4, Richards and Pringles' Minstrels 7. —TEXARKANA. No attractions at present.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager). Jules Grant's Comic Opera co. began a week's engagement Dec. 30-4 at popular prices, presenting The *Black Hussar*, *Grand Duchess*, *Macbeth*, *Tar and Tar*, *Beast Student*, *Erminie* and *Indiana*. They had full houses beginning of the week, but did not do so well the last three nights.

PARIS.—PETERSON THEATRE (R. Peterson, manager). House closed week ending 4.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager). House dark week ending 4.

AUSTIN.—MILLET'S OPERA HOUSE (Rigby and Walker, managers). *Old Homestead* Dec. 30 to a large house. Donnelly and Girard in The *Rainmakers* 3, matinee and night to fair business. Otis Skinner 6. Alexander 8, 10.

HILLSBORO.—LEVY OPERA HOUSE (Richards and Mendenhall, lessees and managers). Shields and Pringle's Georgia Minstrels 3 to a crowded house; performance much enjoyed by the large audience. The Spooner Comedy co. 6 12 12.

FLATONIA.—ARINIM AND LANE OPERA HOUSE (A. Brunnemann, manager). The eleventh class of Ella Brunnemann's glee and entertainment Dec. 25 to S. R. O. Minnie Lee McCarty's Music Class presented the opera, *Red Riding Hood's Rescue*, to a packed house 27; highly pleased audience. Beach and Bowers' Minstrels 13.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager). A Plum Pudding Dec. 3 to poor business.

DENISON.—OPERA HOUSE (M. L. Epstein, manager). Conroy and Fox 1 in O'Flarity's Vacation; good business and a well-pleased audience. Haverly's Minstrels 3, Scout and Mascot 9. Alex under

Salvini 17. —McDOUGALL OPERA HOUSE (Ziegler and Pratt, managers). Richards and Pringle's Minstrels 11.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers). Beach and Bowers' Minstrels 2 to big business. A very good minstrel, and performance well received. Turkish Bath 16; Fitz and Webster's Breezy Time 22.

DALLAS.—OPERA HOUSE (George Arny, manager). Conroy and Fox in O'Flarity's Vacation 1, 2 to very good business; one of the cleverest comedies ever witnessed here. House dark remaining nights of the week.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers). Conroy and Fox 4 to good business, and very enthusiastic audience. Haverly's Minstrels 14. —ITEM. Conroy and Fox were booked for a matinee 4, but their baggage was delayed by the railroad transfer.

GAINESVILLE.—OPERA HOUSE (Paul Collis, manager). House dark this week. —ITEM. The new theatre building here is very nearly completed.

NAVASOTA.—COLUMBIA OPERA HOUSE (Goodman and Peoples, managers). House dark week ending 4; the Pay Train co. 9.

HOUSTON.—SWENNEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager). Chris Skinner presented *Villon the Vagabond* and *His Grace du Grammont* to large and fashionable houses Dec. 30, 31. The *Rainmakers* drew a fair house 1; excellent performance and everybody much pleased. The *Old Homestead* 2, satisfactory business.

EL PASO.—MYAN'S OPERA HOUSE (A. R. McKie, manager). Lillian Lewis 7, 8. —ITEM. G. H. Fitzpatrick, of the Lillian Lewis

Mozart Symphony Club gave one of their pleasing concerts to a good house.

STEVENS POINT.—Grand Opera House (Booth and Stumpf, managers): Satter and Martin's U. T. C. co. played to a good house 7. Ezra Kendall in A Pair of Kids 16.—Central City Opera House (C. A. Schenck, manager): Lee Richardson will give an exhibition of fancy bicycling 18.

FOSSBURY.—Grand Opera House (P. B. Haber, manager): Dark at present.

WATSON.—Grand Opera House (C. S. Cone, manager): Dark 11-18.—Columbia Hall (F. W. Winger, manager): Winninger Concert and Novelty co. gave a fine entertainment to big business 5.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Heitmann the Great 13.

LA CROSSE.—Theatre (J. Strassli, manager): The Home Minstrels (local) gave their fourth annual entertainment 1 afternoon and evening to large business.

PORTAGE.—Opera House (A. H. Carnegie, manager): Pat Kelly, billed for 7, did not show up. Charles Rolfe 20.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Slater and Martin's Uncle Tom's Cabin 1 to a large and appreciative audience. Charles H. Vale in his newest Devil's Auction 9.

GREEN BAY.—Turner Hall (J. H. Nevins, manager): Short Act 21. Leonard Wales Opera co. 31. Opera House (S. Bender, manager): Uncle Tom's Cabin co. to a large audience Dec. 31; performance the best ever given here of Uncle Tom.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Adrian Anson in A Runaway Colt to a small house; fair performance. Devil's Auction 9. A Pair of Kids 10.

MEMPHIS.—The Memorial (E. J. Newson, manager): A Pair of Kids co. canceled date of 9, unable to make it on time.—Grand Opera House (Fred Schmidt, manager): Dark 6-11.—New Opera House (Desire Stori, manager): Dark 6-11.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Rhea in repertoire 18.—Queen's Theatre (Sparto and Jacobs, managers): A. Q. Scammon's An American Girl co. opened to rather light business 6 and gave a fair performance. Between the acts a novelty was introduced in the shape of an Edison photograph which gave numerous instrumental and vocal selections.—Theatre Royal (Sparto and Jacobs, managers): Raymon Moore in Tuxedo opened to the capacity of the house 6. Mr. Moore was suffering from a severe cold. He, however, pluckily did his best and was rewarded by the applause of the audience. There are a number of clever people in the co. Dan McCarthy in A Cruisier Law 18.—Opera Francaise (Societe Francaise, managers): Armand Maiv, the new tenor, again appeared in Les Huguenots 6 and was well received. The novelty of the week is La Fievre 6. This, Le Juive, with the two leading tenors, MM. Rake and Mary, both in the cast, is in active preparation.—111 M. Frank Orsay's benefit at the Academy 3 was a success. Jane May sang several songs at the close of the pantomime and was presented with a spray of flowers by Max O'Neil, who, with his wife, occupied a box for part of the performance.

TORONTO.—Grand Opera House (O. E. Sheppard, manager): Rhea in Nell Gwynne 6, good business. Walker Whiteside 18.—Toronto Opera House (Ambrose J. Small, manager): A Bowery Girl opened 6 to a packed house. The cast is a good one and includes Clara Throp, Emma Landon, Marnie Ryan, H. A. Buckland, and George Thompson. The American Girl 18.—Crystal Theatre (Frank Lewis, manager): Dostreski and Delkon in the lecture hall; A. C. Lawrence, Mullane and Lincoln, Mlle. Chester, Sapphira Baggesen, and Gray's Royal Marionettes to big business.—Masonic Music Hall (E. E. Lucking, manager): Theodore Thomas' Chicago Orchestra 7, 8, big business.—Theatricals: The Wanderers' Smoker proved the success of the season. The large hall was taxed to its capacity, and before the opening number every seat was occupied.—111 M. C. J. Whitney, of Detroit, has secured the lease of the Princess Theatre from the Canada Life Assurance Co. The yearly rental will be \$1,000. O. E. Sheppard, manager of the Grand, and Mr. Whitney's Canadian representative, will manage both houses. Ald. O. E. Sheppard was again re-elected alderman for Ward 3 on 6.

BRANTFORD.—Stratford's Opera House (W. G. Killmaster, manager): J. E. Toole in Killarney and the Rhine 6, fair-sized and well-pleased audience. Walker Whiteside 21. Mr. and Mrs. Robert Wayne 21-25.

WINNIPEG.—Rialto Theatre (W. H. Leach, manager): The Carleton's 21-25, large and fashionable audiences.

CHATHAM.—Grand Opera House (Henry A. Rispin, manager): Dark week of Dec. 30. David Garrick will be presented 7 by the members of the Garrick Club of Chatham.

ST. THOMAS.—DeCombe's New Opera House (T. H. DeCombe, manager): Mr. and Mrs. Robert Wayne began a week's engagement 6 in Frimley to Sm. good house.—New Grand Opera House (H. G. Hunt, manager): House dark.

VANCOUVER.—Opera House (O. G. Evan-Thomas, manager): Schilling's Minstrels 31; small and disappointed audience. Dec. 31. The Defaulter to a large house 1.

ST. JOHN.—Opera House (A. O. Skinner, manager): Dark until 20.—Mechanic's Institute (T. R. Hamilton, manager): Wallace Hopper Dramatic co. in repertoire 18, large business.

BELLEVILLE.—Carnegie Opera House (Power Brothers, managers): J. E. Toole in Killarney and the Rhine 11. Return engagement of Ella Cameron Dramatic co. 15, Marks Brothers Dramatic co. 20-27.

BROCKVILLE.—Grand Opera House (F. I. Ritchie, manager): Marks Brothers in repertoire opened 6-11, fair business. Julia Stewart 13.

LONDON.—Grand Opera House (A. E. Roote, manager): Rhea in Josephine, Empress of the French, 2, fair attendance. J. E. Toole in Killarney and the Rhine 4, light business.—A Texas Steer 16.

OTTAWA.—Grand Opera House (John Ferguson, manager): Dark 6-11.

QUEBEC.—Academy of Music (Sewell and Knox, managers): Jack Harkway Dec. 30-4, good business, which would have been better had there been so many social festivities going on. A. V. Pearson's stock co. 13 for two weeks.—Theatre Royal (Randolph Daly, manager): Lillian Tucker co. 30-4 to fair business.

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Pat Kelly, billed for 7, did not show up. Charles Rolfe 20.

ST. JOHN'S.—Grand Opera House (J. E. Williams, manager): Slater and Martin's Uncle Tom's Cabin 1 to a large and appreciative audience. Charles H. Vale in his newest Devil's Auction 9.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BERRY TIME (Fitz and Webster): Jackson, Miss., Jan. 14, Vicksburg 15, Monroe, La., 16, Ruston 17, Shreveport 18, Marshall, Tex., 20, Tyler 21, Palestine 22, Corsicana 23, Terrell 24, Waxahatchie 25, Hillsboro 27, Waco 28, Belton 29, Temple 30, Taylor 31.

A BOWERY GIRL (Harry Williams, mgr.): New York city Jan. 12-17.

A MONEY ORDER (Jule Walters): Greencastle, Ind., Jan. 15, Brazil 17, Vincennes 18, Evansville 19, Alabama (Clement), Rambridge, mgr.: Beaver Falls, Pa., Jan. 14, New Castle 15, Massillon, O., 17, Warren 18.

A RAILROAD TICKET: St. Paul, Minn., Jan. 13-18.

ANDERSON THEATRE: Fowler, Ind., Jan. 13-18.

A CONSIDERED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 13-18.

AGUSTIN DALY'S STOCK CO.: New York City.—Indefinite.

A CRACKER JACK: Rochester, N. Y., Jan. 13-15, Ringhamton 16-18, Stanton, Pa., 20-22, Wilkesbarre 23-25, Reading 27-29.

A TURKISH BATH (E. H. Macoy, mgr.): Greenville, Tex., Jan. 14, Tyler 15, Palestine 16, Bryan 20, La Grange 21, Victoria 22, Laredo 23.

ARTHUR C. SIMON (A Summer Show): E. J. Dellinger, mgr.: Palmer, Mass., Jan. 14, Ware 15, Westfield 16, Williamstown 18, Chatham, N. Y., 20, Lansingburg 23, Penn Yan 28, Lyons, 29, Rochester 30 Feb. 1, Binghamton 33, Scranton, Pa., 4-6, Wilkesbarre 10-12.

A RAY—A CHANCE (James V. S. Butterfield, mgr.): Cambridge, O., Jan. 15, Urbsville 16, Coshocton 17, Mansfield 18, Fremont 20, Canton 21, Tiffin 22, Columbus 24-25, Richmond, Ind., 27, Hamilton, O., 28, Seymour, Ind., 29, Columbus 30 Washington 31.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—Indefinite.

A Y. PEARSON'S STOCK (Northern; Edwin Elroy, mgr.): Quebec, Can., Jan. 13-18.

AN AMERICAN GIRL (A. Q. Scammon, mgr.): Toronto, Can., Jan. 13-18.

A TEXAS STEER (Hoyt and McKee, props): St. Catharines, Ont., Jan. 14, Hamilton 15, London 16, Port Huron, Mich., 17, Bay City 18.

A HAPPY LITTLE HOME (George B. Monroe): Kansas City, Mo., Jan. 13-18.

AGUSTIN DALY'S ROAD CO.: Trenton, N. J., Jan. 16, Wilmington, Del., 17.

RECHERCH LE-MARTING: Boston, Mass., Jan. 6—Indefinite.

BEN HUR (W. C. Clark, mgr.): Pawtucket, R. I., Jan. 16-18, Woonsocket 22, Lawrence, Mass., 29 Feb. 1, Rensselaer, N. Y., 14-16, Brooklyn, E. D., 27 Feb. 1.

BURTON: Lynn, Mass., Jan. 14, Fall River 15, Taunton 17, Brockton 18.

BROWN'S COMEDIANS (J. G. Brown, mgr.): Chardon, O., Jan. 13-18, Painesville 20-25.

RALEIGH MELVILLE: Birmingham, Ala., Jan. 20-25.

BELL AND FOX'S PLAYERS: Rocky, Ia., Jan. 13-18.

CONFIDENTIAL CLUB: Rochester, N. Y., Jan. 14, Beller, Ill., 15, Wheeling, W. Va., 16-18.

CARRIE LOUIS (John Himmlein, mgr.): Akron, O., Jan. 14-18, Hamilton 20-25.

CRESTON CLARKE: New Albany, Ind., Jan. 14, Owensboro, Ky., 15, Henderson 16, Lincoln, Ill., 18, Peoria 20.

COON HOLLOW: New York city Jan. 13-18.

CHIL SPENDER (B. S. Spooner, mgr.): Albion, Pa., Jan. 13-18, Bradford, Pa., 20-25, Williamsport 27 Feb. 1.

CHAUNCEY OLCOTT (Augustus Pilon, mgr.): Brooklyn, N. Y., Jan. 13-18, New York city 20-25.

COOL'S BIG STOCK CO. (Floy Crowell and Charles Motmer): Canton, O., Jan. 13-18, Youngstown 20-22, Warren 23-25.

CHARLEY'S AUNT (No. 2, Charles Frohman, mgr.): Wilmington, Del., Jan. 15.

CHARLEY'S AUNT (Western): Chillicothe, Mo., Jan. 14, Macon 15, Marshalltown, Ia., 20, Eldorado, Kans., 21, Mason City, Mo., 22, Charles City 23, Independence 24, Clinton 25.

CLAUDE GILLINGWATER: Keithsburg, Ill., Jan. 18, Oklaheola, Ia., 20.

CHARLES T. ELLIS (Archie H. Ellis, manager): Rochester, N. Y., Jan. 16-18.

CHARLES COVLES: Galion, O., Jan. 14, Xenia 15, Jackson 16, Massville, Ky., 17, Richmond 18, Louisville 19-24.

CLAY CLEMENT (Joseph Aldeman, mgr.): Danville, Ky., Jan. 14, 15, Sterling 16, Winchester 16, Paris 17, Frankfort 18.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Jan. 13-18.

CELOSI AND RUSSELL'S COMEDIANS: Red Bank, N. J., Jan. 13-18.

CHIMMIE FADDER (Charles H. Hopper): New York city Jan. 13—Indefinite.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Portsmouth, O., Jan. 15, Marietta 16, Cumberland, Md., 17, Hagerstown 18, Baltimore 20-25, Philadelphia, Pa., 27 Feb. 1.

CHARLEY'S COVLES (A Country Merchant): Louisville, Ky., Jan. 19-25.

COTTON KING (Western; W. A. Brady, mgr.): Jersey City, N. J., Jan. 13-18, Montreal, Can., 20-25, Toronto 27 Feb. 1.

COTTON KING (Eastern; W. A. Brady, mgr.): Roanoke, Va., Jan. 14, Knoxville, Tenn., 15, Chattanooga 16, Macon, Ga., 17, Charleston, S. C., 20, Savannah 21, Jacksonville, Fla., 22, Brunswick 23, Macon 24, Americus 25, Montgomery, Ala., 27, Selma 28, Pensacola, Fla., 29, Mobile 30.

DOWN ON THE FARM: Fall River, Mass., Jan. 13-15, Bridgeport, Conn., 16-18.

DOWN ON THE SUWANEE RIVER: Brooklyn, E. D., Jan. 13-18.

DELLA PRINGLE: Austin, Minn., Jan. 20-25.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Pittsburg, Pa., Jan. 13-18.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Lima, O., Jan. 14, Findlay 15, Toledo 16-18, Detroit, Mich., 20-25, Pittsburg, Pa., 27 Feb. 1.

DEMONICO'S SIX (J. M. Ward, mgr.): Cincinnati, O., Jan. 12-18, Chicago, Ill., 19-25.

DAN MCCARTHY: Montreal, Can., Jan. 13-18.

DEERY MARCOT: Wilkesbarre, Pa., Jan. 16-18.

DANIEL SULLIV: Benice, Neb., Jan. 14, Hiawatha, Kans., 15, St. Joseph, Mo., 16, Leavenworth, Kans., 17, Lawrence 18.

EMILY BANCER (Out Flat; Thomas W. Ryley, mgr.): Chicago, Ill., Jan. 13-18.

EFFIE ELLER: Vancouver, B. C., Jan. 16-17, Nanaimo 18, Victoria 20, 21, Tacoma, Wash., 22, Olympia 24, 25, Portland, Ore., 26-28, Dallas 30, Uxbridge 31.

ENEMIES FOR LIFE (Lee Moses, mgr.): Hartford, Conn., Jan. 16-18, Wallingford 20, Elizabeth, N. J., 21, Frankford, Pa., 22, Reading 23-25.

ELDON'S COMEDIANS: Huntington, Ind., Jan. 13-18, Alexandria 20-25, Andover 27-31.

E. H. SORREN (Daniel Frohman, mgr.): Boston, Mass., Jan. 13—Indefinite.

EIGHT BELLS (John F. Byrne, mgr.): M. Keesport, Pa., Jan. 14, Butler 15, Franklin 16, Titusville 17, Erie 18, Canton, O., 20, Columbus 21, 22, Springfield 23, Dayton 24, Middletown, Jan. 25.

EMMA WARRICK: White Castle, La., Jan. 13-19, Paqueville 20-25, Bonal/sonville 27 Feb. 1.

ETHEL TICKER (H. F. Meidan, mgr.): Jamesstown, N. Y., Jan. 13-18.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Jan. 15—Indefinite.

E. M. AND JONAS HOLLAND: Richard Mansfield, mgr.: Rochester, N. Y., Jan. 14, 15, Buffalo 16-18, Elmira 22, East Mail, Northern, Martin Gaudier, mgr.: Cleveland, O., Jan. 13-18, Pittsburg, Pa., 20-25.

FAUST (Morrison's Western): Kokomo, Ind., Jan. 14, Frankfort 15, Anderson 16, New Castle 17, Union City 18, Cincinnati, O., 19-25.

FEDERICK & WARD: Quincy, Ill., Jan. 15.

FAIR MAIL (Northern): Martin Gaudier, mgr.: St. Mary, N. Y., Jan. 14, Port Chester 15, Stamford 16, Danbury 17, Naugatuck 18, Bridgeport 20-22, Wallingford 23, Meriden 24, Waterbury 25, Winsted 27.

Bristol 28, S. Manchester 29, Tarzville 30, Hartford 31.

FAIR MAIL (Southern; John B. Hogan, mgr.): Oswego, Kan., Jan. 14, Chetopa 15, Vinita, I. T., 16, Muscogee 18, Krebs 20, Denison, Tex., 21, Gainesville 22, Dallas 23, Fort Worth 31, 25, Waxahatchie 27, Hillsboro 28, Corsicana 29, Mexia 30, Calvert 31.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): Richmond, Ga., Jan. 14, Thomasville 15, Americus 16, Columbus 17, Macon 20, Chattanooga 21, Tenn., 22, Huntsville, Ala., 23, Nashville, Tenn., 24-26.

FANNY RICE (G. W. Pindy, mgr.): Los Angeles, Cal., Jan. 13-15, Pasadena 16, Riverside 17, San Diego 18.

FOREPAUGH'S STOCK: Philadelphia, Pa.—Indefinite.

FANNY DAVENPORT: Kansas City, Mo., Jan. 13-18.

FARIO ROMANI (Alden Benedict, mgr.): Florence, S. Jan. 14, Summit 15, Savannah, Ga., 16, Columbus 17, Griffin 18, Atlanta 20-21.

FIRE PATROL: Herkimer, N. Y., Jan. 15, Syracuse 16, 18, Canandaigua 20, Oneida 21, Baldwinsville 22, Fulton 23, Watertown 25.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Bridgeport, Conn., Jan. 13-15, New Haven 16-18, Hartford 20, Albany, N. Y., 21, 22, Schenectady 23, Utica 24-25.

FLORA STANDFORD (J. G. Glasgow, mgr.): Rochester, Pa., Jan. 13-18, East Liverpool, O., 20-25.

FREWLEY CO.: San Francisco, Cal., Jan. 6 Feb. 8.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Muskegon, Mich., Jan. 15, Grand Rapids 17, South Bend, Ind., 18, Chicago, Ill., 1

THE FOUNDLING (Charles Frohman, mgr.) Indianapolis, Ind., Jan. 13-15. Louisville, Ky., 15-18. St. Louis, Mo., 19-21.

THE NEW BOY (C. E. Hadden, mgr.) New Haven, Conn., Jan. 13-15. Bridgeport, 15-18. Hobboken, N. J., 22-25. Cleveland, O., 26-28.

THE OLD HOMESTEAD (No. 2 William Warrington, mgr.) Mobile, Ala., Jan. 14-15. Montgomery, 16-18. Birmingham, 18. Atlanta, Ga., 20-21. Macon, 22. Jacksonville, Fla., 23. Saint Augustine, 24. Brunswick, Ga., 25. Charleston, S. C., 27. Augusta, Ga., 28. Athens, 29. Chattanooga, Tenn., 30. Knoxville, 31.

THE MANUSCRIPT (Charles Frohman, mgr.) Pittsburgh, Pa., Jan. 13-15.

THE GORMANS (Gilhooley Abroad, Charles F. Brown, mgr.) Beloit, Wis., Jan. 14. Ravenna, 15. Dayton, 16. Richmond, Ind., 17. Elwood, 18.

UNCLE TOM'S CABIN (Grand Junction, Col., Jan. 14. Uncle Tom's Cabin (Rice's): Kansas City, Mo., Jan. 13-15.

ELIZABETH (Gus Bernard, mgr.) Newburyport, Mass., Jan. 14-15. Portsmouth, N. H., 20-22. Dover, 23-25. Haverhill, Mass., 27-28.

VINCENT STREET (Frederick, Ill., Jan. 13-15. Rochelle, 20-22. Dixon, 27-28.

WATTS COMEDY (Frederick, D. H. Woods, mgr.) Wilkes-Barre, Pa., Jan. 13-15. Binghamton, N. Y., 20-22. Elmira, 27-28.

WATTS COMEDY (Eastern, N. C. Bradley, mgr.) Waterbury, Conn., Jan. 6-18. New Britain, 20-22. Yonkers, N. Y., 27-28.

WHITE SLAVE (Cleveland, O., Jan. 13-15.

WILLIAM HOBBS (The Globe Theatre, John M. Cook, mgr.) Cincinnati, O., Jan. 12-15.

WAR OF WEALTH (Charles A. Parker, bus. mgr.) Detroit, Mich., Jan. 12-15. Baltimore, Md., 20-22. Pittsburgh, Pa., 27-28.

WARD AND VOKES (Utica, N. Y., Jan. 15. Albany, 16. Hobboken, N. J., 17-18.

W. H. CRANE (Joseph Brooks, mgr.) Baltimore, Md., Jan. 13-15. New York city 20-22.

WALKER WHITEHEAD (Heuck and Snyder, mgrs.) Toronto, Ont., Jan. 13-15. Hamilton, 20. London, 21. St. Thomas, 22.

WM. C. ANDREWS (My Wife's Friend, Ralph Howard, mgr.) Portsmouth, O., Jan. 14.

WILLIAM BARRY (Washington, D. C., Jan. 13-15.

WHITE S. ANDREWS (Rochester, N. Y., Jan. 13-15.

WILL F. MCNEILY (Will H. Davis, mgr.) Springfield, Mass., Jan. 13-15. Hartford, 16-18.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (Sinhad, David Henderson, mgr.) Chicago, Ill., Jan. 6-18.

AN ARTIST'S MODEL (New York city Dec. 25—indefinite.

BOSTONIANS (Barnabee and MacDonald, props.: Frank Perley, mgr.) Cleveland, O., Jan. 13-15.

BACHMANN CONCERT (Wartburg, Mo., Jan. 14. Sedalia, 15. Tipton, 16. California, 17. Jefferson, 18.

CASTLE SQUARE OPERA (Boston Mass.—indefinite.

CAMILLE D'ARVILLE OPERA (New Orleans, La., Jan. 13-15.

CANADIAN JULIETTE SINGERS (Marathon, N. Y., Jan. 15.

CARLETON OPERA (Butte, Mont., Jan. 15-18. Great Falls, 20-21.

DEVIL'S AUCTION (Charles H. Vale, mgr.) Milwaukee, Wis., Jan. 12-15.

DELLA FOX OPERA (Nat Roth, mgr.) St. Louis, Mo., Jan. 13-15.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.) Chattanooga, Tenn., Jan. 14. Nashville, 15. Memphis, 16-18. Henderson, Ky., 20. Louisville, 21. 22. Indianapolis, 23-25. Cincinnati, O., 27-28.

FANCING MASTER (Wilmington, Del., Jan. 14.

GILBERT OPERA (Burt Klunk, mgr.) Salina, O., Jan. 14.

GONZALEZ COMIC OPERA (Frank V. French, mgr.) Reading, Pa., Jan. 13-15.

GARRICK REVENUE (Thrilly, John P. Siocum, mgr.) Hobboken, N. J., Jan. 13-15.

HIS EXCELLENCY (Philadelphia, Pa., Jan. 13-15.

HANSEL AND GRETEL (Baltimore, Md., Jan. 13-15. Boston, Mass., 20-22. Brooklyn, N. Y., 27-28.

JULIUS GRAC COMIC OPERA (Austin, Tex., Jan. 13-15. Waco, 20-22. Galveston, 27-28.

KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.) Pueblo, Col., Jan. 14. Trinidad, 15. Las Vegas, 16. Albuquerque, N. M., 17. Los Angeles, Cal., 20-22. Riverside, 23. San Diego, 24. 25. San Bernardino, 27. Visalia, 29. Fresno, 30. San Jose, 31.

LILLIAN RUSSELL (Philadelphia, Pa., Jan. 13-15.

MACKAY OPERA (Scranton, Pa., Jan. 13-15.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.) Zanesville, O., Jan. 14. Springfield, 15. Richmond, Ind., 16. Fort Wayne, 17. Danville, Ill., 18. St. Louis, Mo., 19-25.

SOUSA'S BAND (D. Blakely, mgr.) Poughkeepsie, N. Y., Jan. 14. Albany, 15. Troy, 16. Utica, 17. Rochester, 18. 19. Toronto, Ont., 20-21. Buffalo, N. Y., 22. 23. Cleveland, O., 24. 25. Detroit, Mich., 26. Kalamazoo, 27. Benton Harbor, 28. Chicago, Ill., 29. 30. Rockford, 31.

SPIDER AND FLY (Des Moines, Ia., Jan. 17.

SUPERIA (Hanson's): Northampton, Mass., Jan. 15, 16. Springfield, 17. Boston, 20-22.

SHAW-WOOD CONCERT (H. C. Plimpton, mgr.) Lincoln, Ill., Jan. 14. Springfield, 15. Little Rock, Ark., 17. Pine Bluff, 18. Helena, 20. Nashville, Tenn., 22. Memphis, 23. Huntsville, Ala., 24. New Decatur, 27. Anniston, 28. Tuscaloosa, 29. Montgomery, 30. Selma, 31.

THE SHOP GIRL (Washington, D. C., Jan. 13-15.

THE SPARROW (Eck and Lientz, mgrs.) Philadelphia, Pa., Jan. 6—indefinite.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.) Minneapolis, Minn., Jan. 12-15. La Crosse, Wis., 20. Danbury, Ia., 21. Burlington, 22. Quincy, Ill., 24. Hannibal, Mo., 25. Alton, Ill., 26. Jacksonville, 27. Peoria, 28. Bloomington, 29. Lincoln, 30. Springfield, 31.

THE PASSING SHOW (Canary and Lederer, props.: Frank W. Martineau, mgr.) Columbus, O., Jan. 15-18. Zanesville, 20. Newark, 21. Springfield, 22. Louisville, Ky., 23-25. Cincinnati, O., 27-28.

TWELVE TEMPTATIONS (Charles H. Vale, mgr.) Hot Springs, Ark., Jan. 15. Texarkana, 16. Tyler, Tex., 17. Corsicana, 18. Houston, 20. Galveston, 21.

TWENTY CENTURY GIRL (Fred Hallen, mgr.) New Haven, Conn., Jan. 14. Newport, R. I., 15. New Bedford, Mass., 16. New London, Conn., 17. Fall River, Mass., 18. Bridgeport, Conn., 20. Poughkeepsie, N. Y., 21. Schenectady, 22. Utica, 23. Syracuse, 24. 25. Cleveland, O., 27-29. Toledo, 30-31.

WHITNEY OPERA CO. (Rob Roy): Cincinnati, O., Jan. 13-15.

WANG (D. W. Truss and Co., mgrs.): St. Paul, Minn., Jan. 12-15.

WILBUR OPERA CO. (Syracuse, N. Y., Jan. 13-15.

MINSTRELS.

AL G. FIELD'S WHITE MINSTRELS: Savannah, Ga., Jan. 14. Charleston, S. C., 15. Wilmington, N. C., 16.

DARKEST AMERICA (Will A. Junker, mgr.): Perry, O. T., Jan. 14. Guthrie, 15. Oklahoma City, 16. El Reno, 17. Coddwell, Kans., 18. Anthony, 20. Wellington, 21. Wichita, 22.

GORTON'S (Charles H. Latkin, mgr.) Wacross, Ga., Jan. 14. Jacksonville, Fla., 15. St. Augustine, 16. Palatka, 17. Daytona, 18.

HI HENRY'S MINSTRELS: Mahanoy City, Pa., Jan. 14. Shenandoah, 15. Ashland, 16. Lewiston, 17. Tyrone, 18. Bellefonte, 20. Clearfield, 21. Altoona, 22. J. H. Haverly's: Marshall, Tex., Jan. 14. Tyler, 15. Corsicana, 16. Hillsboro, 17. Waco, 18. San Antonio, 20. 21. Austin, 22. Houston, 23. Galveston, 24. 25. New Orleans, La., 26-28.

PRINCE AND WHIT (Joseph Garland, mgr.): Boston, Mass., Jan. 13-15. Harlem, N. Y., 20-22. New York city 27-28.

VAUDEVILLE.

A JAY CROSBY (J. C. Davis, mgr.): New York city Dec. 30-Jan. 15.

ALLISON'S SPECIALTY: Houtdale, Pa., Jan. 13-15.

AMERICAN GAIETY GIRLS: Wilmington, Del., Jan. 13-15.

CITY CLUB (Worcester, Mass., Jan. 13-15. Lynn, 16-18.

CRENSHAW (Sam T. Jack, mgr.): Harlem, N. Y., Jan. 13-15.

CITY SPORTS: Cincinnati, O., Jan. 12-15.

CAULMAN'S EUROPEAN NOVELTIES: Louisville, Ky., Jan. 13-15.

FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.) Baltimore, Md., Jan. 13-15. Brooklyn, N. Y., 20-22. Albany, 27-29. Syracuse, 30-31.

FRANK G. GARY (Giles): Reading, Pa., Jan. 13-15.

FRANK AND SHERIDAN: New York city Jan. 6-15.

FRANK POLLEY: Fall River, Mass., Jan. 13-15.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Boston, Mass., Jan. 13-15. New York city 20-22.

HARRY MORRIS' ENTERTAINERS: Chicago, Ill., Jan. 12-25.

HARRY WILLIAMS' OWN: St. Louis, Mo., Jan. 13-15.

HARRY WILLIAMS' METEORS: Newark, N. J., Jan. 13-15.

HENRY'S HIBERNIA (A. L. Hodgett, mgr.): Middleport, O., Jan. 14. Logan, 15. New Straitsville, 16. Shawnee, 17. Corning, 18.

HYDE'S COMEDIAN: Brooklyn, N. Y., Jan. 13-15.

HALL'S CHICAGO CO. (Dixon, Ill., Jan. 20. Sterling, 21. Moline, 22. Ottumwa, Ia., 23. Mt. Pleasant, 24. Fort Madison, 25. Louisiana, Mo., 26.

JOHN W. ISHAM'S OCTOBER: Washington, D. C., Jan. 13-15. Philadelphia, Pa., 20-22. Pittsburgh, 27-28.

LADIES CLUB: Brockton, Mass., Jan. 13-15.

LONDON GAIETY GIRLS: New York city Jan. 13-15.

ALBANY, N. Y.: 20-22. Baltimore, Md., 27-28.

LONDON BELLES (Sydney): Paterson, N. J., Jan. 13-15.

NEW YORK STARS (Gus Hill, mgr.): New York city Jan. 6-15. Washington, D. C., 20-22. Philadelphia, Pa., 27-28.

ORIENTAL EXTRA-VAGANZA: Brooklyn, N. Y., Jan. 13-15.

ROSE HILL: Buffalo, N. Y., Jan. 13-15.

REILLY AND WOOD: Cleveland, O., Jan. 13-15.

RENTZ SANTIAGO: Cincinnati, O., Jan. 13-15.

RUSSELL BROTHERS: Pittsburgh, Pa., Jan. 13-15.

SAM DEVERE: Brooklyn, N. Y., Jan. 13-15.

TONY PASTOR: New York city—indefinite.

TRUCKARD VAUDEVILLE (F. Ziegler, Jr., prop.): Baltimore, Md., Jan. 13-15.

TRANS-ORANIC: Indianapolis, Ind., Jan. 13-15.

WEBER AND FIELD'S VAUDEVILLE CLUB: Philadelphia, Pa., Jan. 13-15.

WEBER AND FIELD'S OWN: Philadelphia, Pa., Jan. 20-22.

WASHINGTON SISTERS: Toledo, O., Jan. 13-15. Detroit, Mich., 16-18.

WHITE CROOK (Eastern): Philadelphia, Pa., Jan. 13-15.

ZERO (Joe Oppenheimer, mgr.): Boston, Mass., Jan. 6-18.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Leadville, Col., Jan. 16-18. Aspen, 20-21. Greenwood Springs, 22. Grand Junction, 24. 25.

ELI PEASE (Eli Pease, mgr.): Jan. 14. Lafayette, 15. Rosselle, Ill., 16. El Paso, 17. Carthage, 18.

FREDERICK RANCIOT (Magician): St. Louis, Mo., Jan. 13-15. Nashville, Tenn., 16-18.

HULLYER AND BEROL'S MYSTAGOGUES: Jackson, Miss., Jan. 20, 21. Hazlehurst, 22. Brookhaven, 24. 25. McComb City, 27. 28. New Orleans, La., 29-30.

KELLEY (Dudley Kelley, mgr.): Jan. 14. Worcester, Mass., 15. Leominster, 16. Northampton, 17. Holyoke, 18. Prof. HARTZ' GIFT CARNIVAL: San Antonio, Tex., Jan. 14. Belton Temple, 15. Austin, 17. Brenham, 18. Waco, 20. Corsicana, 21. Waxahatchie, 22. Dallas, 23. Fort Worth, 24. Denison, 25.

FRANK CARPENTIER (Hypnotist): South Framingham, Mass., Jan. 13-15. Malden, 16-18. Chelsea, 20-22.

THE LEES, HYPNOTISTS (F. R. Lehman, mgr.): Flint, Mich., Jan. 13-17. Evansville, Ind., 20-22.

SALAMANO AND CLINETTE'S WONDERS: Glens Falls, N. Y., Jan. 14. Cohoes, 15. 16. Albany, 17. 18. Amsterdam, 20. Utica, 21. Cortland, 22.

SANTAROLI (Hypnotist): Bay City, Mich., Jan. 13-15.

THE FLINTS (L. J. Meacham, mgr.): Davenport, Ia., Jan. 13-15.

THE SAGES (Hypnotists): Thomas F. Adkin, mgr.: Johnstown, Pa., Jan. 13-15.

(Too late for classification.)

ANNA E. DAVIS (Henry Blackaller, mgr.): Wapakoneta, O., Jan. 13-15.

COL. IN-ERSON'S LECTURES: Titin, O., Jan. 16. Findlay, 17. Alliance, 18. Akron, 19. New York city 20. Little Rock, Ark., Feb. 1. Hot Springs, 2. Texarkana, Tex., 4. Marshall, 5. Dallas, 6. Waco, 7.

EVELYN GORDON: Kenosha, Wis., Jan. 13-15. Racine, 20-22.

FAUST (Griffith's): E. A. Church, mgr.: Columbus, O., Jan. 13-15. Xenia, 16. Hamilton, 17. Middletown, 18. Louisville, Ky., 20-22.

HUBERT LARADIE: Connersville, Ind., Jan. 15. Liberty, 18.

HEBENEY SHORE ACRES (William B. Gross, mgr.): Portland, Me., Jan. 14. Dover, N. H., 15. Worcester, Mass., 16. New London, Conn., 18. Providence, R. I., 20-22. Springfield, Mass., 27. 28. Northampton, 29. Holyoke, 30. New Haven, Conn., 31.

JEAN RENOLDS: White Hall, Ind., Jan. 16-18. Edwardsville, 20-22.

JAMES B. MACKIE (Grimes' Cellar Door): New Castle, Ind., Jan. 20. St. Marys, O., 21. Lima, 22. Findlay, 23. North Bend, 24. Chicago Junction, 25. Shelby, 27. Mansfield, 28. Akron, 29.

LILLIAN LEWIS: Newton, Kans., Jan. 14. Wichita, 15. Joplin, Mo., 16. Carthage, 17. Springfield, 18. Alton, Ill., 20.

PECK'S BAD BOY (A. M. Heath, prop.): Indianapolis, Ind., Jan. 13-15. Richmond, 16. Muncie, 17. Anderson, 18.

THE KODAK (Ferd Noss, mgr.): Stafford, Conn., Jan. 14. Ansonia, 16. Derby, 17.

HASTY BROTHERS (A Wild Goose Chase): Pana, Ill., Jan. 17. Vandalia, 18. Waterloo, 19.

THOMAS Q. SEABROOKE: Rochester, N. Y., Jan. 17.

WICKLOW POSTMAN (W. F. Crossley, mgr.): Louisville, Ky., Jan. 13-15. Tell City, Ind., 19. New Albany, 20. Washington, 21. Mattoon, 22. Chicago Junction, 23. Lincoln, 24. Peoria, 25. Rock Island, 26. Galesburg, 27. Davenport, Ia., 28. Springfield, Ill., 29. East St. Louis, 30. Springfield, Mo., 31. Fort Smith, Ark., Feb. 1.

(Received too late for classification.)

NEW ORLEANS.

Minnie Madden-Fiske—Who of New Orleans does not feel a glow of pride in having that popular actress again here? This city is her native-place. She is today one of the brightest ornaments of the stage. Her reappearance here in a new play, *The Queen of Liars*, at the Grand Opera House, Jan. 9, showed the improvement she has made since her retirement. The play is a powerful one and gives scope to such a portrayal of the leading character that her audiences are carried away by her acting and feel the strain of her realistic work. The rest of the cast were good. As Marcel Nattier, James Neil gave satisfaction, and Frank R. Mills also acted well in his part as the young priest.

Thursday evening we have *A Doll's House*. We are to be honored by Mrs. Fiske with the production for the first time in this country of *The White Pink*, which is to be played on Saturday night. New Orleans will now look for the yearly appearance of Minnie Madden-Fiske.

That very popular play *The Old Homestead* is doing well. That play is one that appeals to all, and never fails to draw wherever it appears. *Sowing the Wind* under the direction of Charles Frohman is also attracting large crowds. One hears none but the highest encomiums of praise from those who witness a performance of this piece.

At the Grand comes next week *Richard Mansfield*. At our other playhouses, we will have *Camille D'Arville* opera co. and *Town Topics*.

SAN FRANCISCO.

San Francisco, Jan. 6.

Louis James opened an engagement at the California Theatre last night in *Virginia*. He received a hearty welcome, and after the *Forum* scene had to respond to numerous recalls. The audience wouldn't let him rest until he had made a neat little speech. His repertoire for the week includes *Hamlet* and *Macbeth*. During the second week of his engagement he will appear in *Marmion*, *Othello* and *Romeo and Juliet*.

The Daughters of Eve was entertainingly presented by Marie Wainwright and her capable co. at the Baldwin Theatre last evening.

The Frawley co. were seen to advantage in *The Lost Paradise* at the Columbia last evening, and their capital performance was frequently applauded.

The Fugitive is the current attraction at Morosco's Grand Opera House.

My Precious Babs drew a fair house at Gross's Alcazar last night, and the comedy was greatly enjoyed.

J. C. Whitney of Salt Lake City is in town arranged for a series of concerts to be given by the Mormon Temple Choir.

Corinne will be seen shortly in *Hendrick Hudson* at the California Theatre.

The new Alhambra Theatre at Richmond City has just been completed, and will be dedicated about Jan. 20 by the Frawley co. as the opening attraction.

Walter Damrosch will bring his operatic co. to this city after his New York season.

ALABAMA.

BIRMINGHAM—O'Brien's Opera House (Ben S. Theiss, manager): Shore Acres 6 to good business; performance very satisfactory. *De Wolf Hopper* 8 to S. K. O. at advanced prices; excellent performance. General Cooley E. Donnelly and Girard 16. *Sowing the Wind* 17. *The Old Homestead* 18.

TALLADEGA—Chandler's New Opera House (George W. Chambers, manager): Fitz and Webster's *A Breezy Time* 6; splendid performance but very small audience. —ITEMS: Mr. Fitz sprained his left ankle while dismounting his bicycle on the morning of 9, but was well enough to appear that night. —Mr. Chambers has made improvements at his Opera House recently. House dark week 13-18.

ILLINOIS.

BELLEVIEW—Tiemann's Opera House (L. E. Tiemann, manager): *D'Almond and Agnes Fuller* in repertoire 1-4 to fair houses; performance very good. *Twelve Temptations* 5; large house; performance good. *Gus Burns, Jr.*, and Harry La Marr deserving special mention. *Blind Room* Concert co. 6, 7; poor houses. Aunt Sally co. 14. Katie Emmet 18. Derby Winner 19. Lillian Lewis 21.

PANA—Grand Opera House (Lou Roley, manager): Nellie McHenry in *The Bicycle Girl* 7 to fair business; performance first-class in every respect. *Jule Walters* in *Money Order* 11.

IOWA.

ANAMOSA—Grand Opera House (C. R. Howard, manager): House dark 13-18. A. A. Willis, lecture, 21.

ALOONA—Call's Opera House (C. H. Blossom, manager): Ida Van Cortland Dramatic co. week of 6 to very appreciative audiences.

NEW MEXICO.

ALBUQUERQUE—Grant's Opera House (B. F. Davis, manager): Payton Comedy co. in pleasing repertoire Dec. 30-31. Benjamin C. Chapin, reader, gave David Garrick to large and appreciative audience 4. Lillian Lewis in *Cleopatra* 6; large house; lovely costumes; fine stage scenery. Miss Lewis was very pleasing with her fine stage presence and energetic acting.

EAST LAS VEGAS—Tammie Opera House (Charles Tamm, manager): Benjamin C. Chapin appeared 6 and gave poor satisfaction. Lillian Lewis in *Cleopatra* 10.

VIRGINIA.

RICHMOND—Academy of Music (Thomas G. Leath, manager): Lillian Russell in *The Grand Duchess* and *The Little Duke* 3, 4 crowded houses. Neither opera was received with any marked enthusiasm, and the popular verdict was that neither the co. nor the productions were what they had been represented. Richard Mansfield drew large houses 6, 7 in *The Student* and Dr. Jekyll and Mr. Hyde. *The Land of the Midnight Sun* played to sad and scattered audiences 8, 9. —NEW THEATRE: Oliver Byron appeared in *The Ups and Downs of Life* before a small audience 6. Mr. Byron has issued a circular warning people against pirating any of his plays. The Lawrence combination presented *Fabio Roman* 7. It was to have been repeated 8, but there being no sale at the box office, the engagement was canceled by mutual agreement. The Cotton King 13. *The Dazzler* 15. *Fields' Minstrels* 17, 18. —ITEMS: Colonel C. O. Cowardin, proprietor of the *Dispatch* newspaper, gave an entertainment at the Academy under the auspices of the St. Vincent de Paul Society for the poor of the city 10. There was a slight blaze in the Academy during the performance of the *Little Duke* 3 caused by a lighted cigarette thrown into one of the heaters in the lobby.

ROANOKE—Academy of Music (J. L. Hooper, manager): Land of the Midnight Sun, booked for the 7 was canceled by Manager Hooper. Cotton King 14. *The Dazzler* 16.

NEW YORK THEATRES.

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MR. A. M. PALMER, Manager.
Evenings at 8. Matinee Saturday only.

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THIS WEEK ONLY
His greatest comedy success

CHRISTOPHER, Jr.
By MADRIE LUCETTE RYLEY.
Monday, Jan. 30, Mr. THE SQUIRE OF DANCES.
DREW in a new Play.

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UNCALLED SUCCESS
AN ARTIST'S MODEL
THE IMMENSE MUSICAL COMEDY.
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Wednesday Evening, January 15th, at 8
The New Play, presented for the first time in New York and London on the same evening.

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Michael and His Lost Angel
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A MILK WHITE FLAG

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DAVID BELASCO'S GREAT ROMANTIC PLAY,
The Heart of Maryland.
Crowded all the time.

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UNION SQUARE THEATRE
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Devoted to Mr. Keith's Original Idea,
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MUSIC HALL, THEATRE, CONCERT HALL.
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A BLACK SHEEP
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And other good folks.
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THE COUNTY FAIR
WITH Mr. NEIL BURGESS
AS ANIMAL PRIZE.
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The New Comedy of Character
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The Benefit of The Doubt
Evenings at 8-15. Matinee, Thursday and Sat. at 2.

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WALTER SANFORD, Proprietor and Manager
Matinee Tuesday and Saturday
Harry Williams' Great Production

A BOWERY GIRL
TONY PASTOR'S NEW BILL.
Special Leap Year Idea. Ladies Free to Matinee Tuesday and Friday. Just arrived from England, the Musicians, Harland and Robinson. Lydia Dreams, Josephine Sabel, Kitty Mitchell, The Donovans, The Kodaks, J. C. Harrington, The Ryders, Mr. and Mrs. Marsh. Tony Pastor's Stereopticon Song.

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Reserved seats, orchestra circle and balcony 50c.
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8th WEEK AND LAST BUT ONE.

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An American Play by American Authors.

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The Handsomest Music Hall in America.

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The Leading and the Elite Theatre of Brooklyn.
COL. W. E. and W. L. SINX Proprietors.
This week Matinee Wednesday and Saturday.

The Gay Parisians
NEXT WEEK—JOHN HARE in repertoire.

AMPHION THEATRE
EDWIN KNOWLES Proprietor
Matinee Wednesday and Saturday.

The Old Homestead
Next Week—Hoyt's *A Milk White Flag*.

COLUMBIA THEATRE
EDWIN KNOWLES & CO. Proprietors
Week Jan. 13. Matinee Wednesday and Saturday
MLLE. JANE MAY
In the pantomime *MISS PYGALION*.
NEXT WEEK—*THE SHOP GIRL*.

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A. M. Palmer and Edwin Knowles, Lessees and Mgrs
FIRST PRODUCTION IN BROOKLYN

Benedict Arnold
Next Week—*A Midsummer Night's Dream*.

HOBOKEN THEATRE.

LYRIC THEATRE Hoboken, N. J.
GEORGE HARTZ Manager.
Monday, Tuesday, Wednesday, Thursday
and Wednesday Matinee.

THRILBY
Friday, Saturday and Matinee

WARD AND VOKES

DOLLAR SK

AS YOU LIKE IT.



THE latest Paris papers to hand are full of interviews with Sardou concerning his play, *Marcelle*, which has just been done in Paris and has proved a failure. Sardou is taking the most extraordinary pains to convince everyone that *Marcelle* is not the same piece as *A Woman's Silence*, produced here at the Lyceum with disastrous results. The curious part about the matter is how Sardou can expect any sane person to believe the pieces are not the same. *Marcelle* has absolutely the same plot as *A Woman's Silence*, even if it has been altered in a few immaterial respects. Sardou is evidently fast degenerating into a pot-boiler. The days when he could write a *Fatted de Moulte* and *La Haine* seem to be past. He has caught the fever of money getting.

A well-known leading man, who probably commands when he plays more salary than any other leading man on the stage, said to me the other evening: "No encouragement is given the artist in America, either by the manager or by the public. There is here none of that respect for past achievements and present position that makes the art of the actor a dignified and pleasant calling in Europe. Suppose I am engaged for a production. The hero's part is taken by a young man ten years my junior in age and twenty years in professional experience, yet who has had some success with the public as a 'very nice young actor.' That youngster is assigned by the manager to the star dressing room, while I, who get more salary than he does, am given an ordinary room, or perhaps am put in with someone else. That is where our stage is behind the stage of other countries. Our managers are ignoramus. They do not know what art is; they could not understand that Mr. Coquelin, who perhaps plays a lackey's part in a play, receives and is entitled to more consideration than the leading man."

Massenet, the composer, is indignant because every one insists on addressing him as Jules Massenet. He said recently to an interviewer: "My name is not Jules. It never was and never will be. I am plain Massenet." On the face of the overwhelming documentary evidence showing that his name really is Jules, this looks like a rather serious case of swollen head.

It is generally known that singers such as the de Reszkes, Calvé, Planon, de Vries, etc., take their dinner at 2 p. m., when they are going to sing that same evening? One of them said to me the other day: "It is absolutely essential that we should. The voice cannot be used properly if the stomach is busy digesting food." The same argument holds good with actors, particularly with those who have to play on the emotions. The enunciation is also far clearer and more distinct if the stomach is empty. Fonder it

Did anyone ever suspect Charles J. Davis of being a student of the drama? It has been the general impression, I fancy, that Mr. Davis cares more for sardines than for Sardou, but never was greater injustice done any man. Mr. Davis is a bookworm; he has a library of more than one thousand volumes, many being rare works which it would delight the heart of any collector to possess, and he is also a dilettante in rare prints, engravings and paintings. One day last week his broad countenance was wreathed in perpetual smiles, and all his friends were sure he had made a pile in Wall Street. No, he had merely discovered that morning a treatise on "The Ethical Condition of the Drama in the Dark Ages," which had been out of print for a hundred years.

How can an artist of the calibre of Olga Nethersole permit the committal by her stage manager of such a glaring anachronism as this? In one act of *Carmen*—I think the first—*Carmen* promenades down stage reading a newspaper, and, ye gods and little fishes! what newspaper? Nothing else than *Le Journal* of Paris. I suppose the worthy stage manager thought any paper would do as long as it looked foreign. But while purchasing a copy of *Le Journal* it would have been just as easy for him to buy a Spanish paper, which, of course, would be the correct thing.

I wonder whose idea it was to use Bizet's music in Henry Hamilton's play, *Carmen*? It is certainly a great blunder artistically, and I hardly think Mr. Hamilton suggested it. The drama, as taken from Prosper Mérimée's book, is a work entirely distinct from the opera, and the interpolation of Bizet's well-known strains is a mistake because it reminds the spectators of how much more beautiful the opera is than the play. It would have added greatly to the play—as a dramatic work having its place apart and distinct from the opera—if other incidental music had been composed for it, such, for instance, as Bizet's incidental music to Daudet's *Farlesienne*.

According to the recently published report of the London Independent Theatre, the performances of society have produced some important results. The writer of the report—Dorothy Leighton—suggests that they made it possible for Mr. Pinero to write plays with unhappy endings were the reason of the success of *The New Woman* at the Comedy. encouraged Mr. Bernard Shaw to "change the fashion in high comedy" by writing *Arms and the Man*, and induced Mr. Hare to produce *Slaves of the King* after all the other managers to whom it was offered had refused the piece.

Nordica is staying at the Savoy, and one day last week she gave a luncheon to Jean and Edmond de Reszke, Mr. and Mrs. Maurice Grau, Morris Bagby, Mr. and Mrs. Reginald De Koven, and Alexander Lambert. Out of compliment to her Polish guests the menu card was printed in the Polish language, so, of course, the others could only guess vaguely at what they had eaten. Paderewski was invited, but he did not accept because his man-in-tray, Herr Gollitz, had not been included. Paderewski is a very shy man, and refuses to go anywhere unless protected by his secretary, whose principal duty it is to talk for him.

I hear that the new play in which Georgia Cavan will star is the piece by Sardou entitled *Marcelle*, which was produced recently in Paris. Another version of the same story, entitled *A Woman's Silence*, failed at the Lyceum a few seasons ago.

Jacques St. Cere, the Paris correspondent of the *Herald* and a well-known Parisian journalist, has got himself into trouble. He was arrested in Paris last week on a charge of blackmailing.

It is intimated that he did much to hasten the death of poor little Max Lebaudy, the young multi-millionaire who has left his fortune to Mlle. Marsy, the well-known member of the Comédie Française. They make short shift of journalistic blackmailers in France.

Some members of the Tambs' Club, while discussing the new Empire play the other evening, described it as "a monologue in a monologue."

HOLIDAY TOKENS.

Joseph Frank, the popular manager of the lack Harkaway company, was called on the stage of the Queen's Theatre, Montreal, and presented on behalf of the company with a gold-headed umbrella and cane.

The employees of the Bijou Opera House, Minneapolis, presented Manager Hays with a handsome set of solid silver as a Christmas gift. They also remembered Treasurer Williamson with a gold initial ring, and Chief Usher Seibel with a handsome monogram ring.

John Moore, advertising agent of the Jersey City Academy of Music, was presented with a diamond stud on Christmas day. On the conclusion of the evening performance he gave a supper to twenty-eight professional people at the Actor's Retreat, opposite the theatre, kept by Henry Myers, a former professional.

Selma Herman, of the Bonnie Scotland company, was presented with a handsome diamond ring on Christmas day.

After the Christmas Day performance in Sioux Falls, Iowa, the Clay Clement company were tendered a banquet by David Atchison, master mechanic of the company. The dinner was served on the stage, the tables fairly groaning with all things good, and a most enjoyable time was had.

Mr. and Mrs. W. H. Crane, during their engagement in Louisville, Ky., dined and dined their company on Christmas Day. It was a festive occasion, at which George F. De Vere presided and each member of the organization was called upon for a speech. Joseph Jefferson sent a handsome Christmas remembrance to Mr. and Mrs. Crane.

Little Irene Franklin received many pretty Christmas gifts, a list of which she sends *The Mirror*. It includes a beautiful turquoise ring, surmounted by diamonds, a pearl cluster ring, a silver manicure set, a toilet set, a watch chain, a French fan, a mandolin, and a set of Shakespeare's works from the Stage Children's Christmas Festival tree. This is Irene's third season as Birdkins in *The Prodigal Father*, a part in which she has met with great success.

Gilbert Learock, leading support to Ward and Vokes, received handsome holiday gifts from Maggie Daly Vokes, Elie Kauman, Lucy Daly, Miss Eckert, Lottie Moore, John Page, Mabel Learock and Tony Williams.

Blanche Walsh gave a sleigh ride and supper party to the members of the Tribby company in Philadelphia last week in honor of her birthday.

Manager Lloyd of Proctor's Hartford theatre was presented by the employees of the theatre on New Year's with three diamond studs.

AMONG THE DRAMATISTS.

It was announced last week that *The Love Syndicate* was written by Fred Hartley. It is the work of Fred Chipman, for whom Mr. Hartley is Eastern agent.

E. H. Sothern is said to be considering for production a new romantic play by R. N. Stephens, entitled *An Enemy to the King*.

A. M. Alfriend and A. C. Wheeler are collaborating on another melodrama.

Madeline Lucette, Kyles' comedy, Christopher, Junior, is in rehearsal for early production at the London Strand Theatre.

Henry Dolbin is the author of the farce *A Couple of Matches*, which was presented at the Manhattan Athletic Club Theatre last Saturday night.

Charles Welch, of Rochester, N. Y., writes to *The Mirror* that he is the author of a military drama entitled *Virginia*.

A. L. Fanshawe, of Frost and Fanshawe, is writing four new plays—one a society drama called *The Mask of Night*, a pastoral drama called *Home Sweet Home*, a comedy entitled *A Peculiar Man*, and a Southern play called *The Lady of the Dimples*, which has two heroes, a son of a Union officer, and a son of a Confederate, who is a moonshiner. This play will have as incidental features a distillery in operation, a possum hunt with dogs, and a camping scene, in which specialties will be introduced.

The Comedy of Toys, by Charles Barnard, was given its first production at the Newark, N. J., Lyceum on Dec. 27, for the benefit of St. Barnabas Hospital.

Giles Shine, of The Fatal Card company, has written a comedy called *The Common Councilman*.

SAID TO THE MIRROR.

E. J. Buckley: "Tell my friends I arrived safely in California, and am staying with my brother at Berkeley. The members of the May Irwin company, with whom I travel, were very attentive to my wants. Too much cannot be said of the climate here. I feel stronger every day."

CHARLES F. DUTMAR: "A Hot Box, with Florence Bindley as the star, has proved so successful that we shall next season send it on tour with the strongest company of comedy and specialty artists that can be secured. Two strong European novelties are being negotiated with."

M. A. MURPHY: "Please deny that the Mabel Paige company has closed, or that Mrs. Dora Paige and myself have dissolved partnership."

MAX BLEUMAN: "The Heart of Maryland will stay at the Herald Square for the rest of the season. The success of the play has been simply phenomenal. Nearly every night we play to maximum business. The piece seems to be gaining in popularity every day. No success like it has been seen in New York in years."

THEATRICAL MECHANICS.

The annual reception of Lodge 28, Theatrical Mechanics' Association took place in the Kruger Auditorium, Newark, N. J., on Jan. 8, and was largely attended. The committee of arrangements included N. G. Taylor, Chairman; William V. Kiper, W. Neuby, W. Schneider, L. Fitzgerald, William K. Kelly, H. Reed, J. Lemley, S. Fiedling, William Spencer, S. Marfield, J. Van Vleet, Theodore Appel, J. Zengale.

Robert J. Neuman of Toronto, Lodge No. 11, has been appointed Deputy Grand President by D. Frank Dodge, Grand President.

William F. Perry of Lodge No. 28 has composed a two-step dedicated to the I. M. A. It is called "The Fraternal Greeting Two-Step."

At the installation of officers of Lodge No. 28 was chosen President of Lodge No. 28.

S. H. Solomon, bus. mgr. Address *MIRROR*.

AT LIBERTY HALL.

There are five in our party. We meet once a week at our own little edition of Liberty Hall. It was not a pre-conceived arrangement, but a happening. We found it a felicitous happening, and so it drifted into being a habit. We have a bohemian lunch and talk—especially talk. The greatest trouble is that we all want to talk at once, and there are times when there is not a listener in the party.

We have a Philosopher, whom I mention first, because he is much the oldest, although I am quite certain he would not like to have it said. Even philosophers have their weak spots. But he really has a large sweet nature, and his gentle words act like oil on our turbulent streams of discussion.

Then there is our Critic who tries to appear very blasé, but, bless you, he isn't, not a bit of it. He is a regular galvanic battery of emotions inside. I have sat next him at the theatre when I knew he was making a superhuman effort to keep from weeping like a matinee girl during some pathetic scene. Why is it that most critics—not all critics, but most all-like to give the impression that a cold wave is always freezing up their milk of human kindness? Old Boreas in the box pitching snowballs across the home plate and knocking out all January records is not as cold as some critics can be when their criticism machinery is in full working condition. If any class of people should be broadly and warmly human they should.

Our Scapegoat is a blithe, merry sort of fellow. You cannot use the word "fellow" in speaking of all men; it is a word totally devoid of dignity, but applies all right in this case. He has a certain crispness of manner and a keen sense of the ridiculous which make him very companionable.

Our Actress fulfills the biblical requirements of womanly perfection, being "fair to look upon." She is thoroughly in love with her work, and honestly ambitious. When I say "honestly ambitious," I mean that she wants to be an actress, and not a self-conscious poser.

This certain evening of which I am going to tell you, after we were comfortably started, the Actress informed us that she had just begun a course of lessons in Delsarte.

"I think it will help me very much in my work," she said.

"What do you mean by Delsarte?" abruptly asked the Critic.

"Why," she hesitated—"why, I mean Delsarte, of course."

"That's it!" triumphantly exclaimed the Critic. "Nine-tenths of them don't know whether it is a little or a big D."

"Don't you think the study of Delsarte's philosophy very helpful to actors?" I asked. "You know he made Rachel."

"Oh, no, he didn't. God made Rachel as He did all great geniuses—that is the divine spark was in her when she was born. Delsarte might have tanned that spark. His philosophy was all right, but most of the stuff which is taught and labeled Delsarte is the most insipid bosh ever invented."

"You are too vigorous in your denunciations," mildly put in the Philosopher.

"I suppose he means," said the Scapegoat before the Critic could get a chance to reply, "that it depends entirely upon how you take Delsarte—internally, through the blood, or as an outward application. So many women, you know, put on this system of physical training like a mustard plaster, and expect it to draw culture—which, by the way, does not exist to the surface."

"That is the trouble," quickly asserted the Critic. "It is all surface! It is the greatest fault of the acting to-day. It is the fault of our dramatic schools."

"There you go again!" and the Scapegoat quietly whistled to himself.

"But we must have some means of acquiring a knowledge of acting. There are schools for all of the other arts," and the Actress grew dramatic as she proceeded. You critics are always howling because the stage is so degenerate, and yet you greet with blasts of lofty scorn any effort to infuse intelligence into its followers. What are we going to do, I'd like to know?"

"Do—Why throw more originality into your work and less imitation. Study your art with your own heart and mind, and don't do a thing just because somebody else tells you to, or because somebody has done it before you. Study, certainly, everything which can be of help to you, but don't let your brain dry up for want of use while you repeat like a phonograph what some teacher has talked into you. Successful actors cannot be taught by rule and precept, but by Nature herself and by experience. One's ability must be developed by observation and by a growth of one's own individuality. What the public want is originality. 'Stamp upon your work the impression of your own soul.'"

"But," I suggested, "what if you haven't enough soul to make any impression?"

"Why then," said the irreverent Scapegoat, "you can be a manager. Pass the cheese sandwiches, please."

The Philosopher had been deeply considering the subject and he now took the floor.

"The Critic is right," he said, and the Critic smiled a superior sort of smile which said, "As if a critic could ever be wrong."

There must be among actors generally a keener appreciation of the deep humanism of their art," went on the Philosopher. "Emerson said the world is the school of the writer and it will apply equally to the actor."

"Ah! but the writer studies rhetoric in the school, before he studies humanity in the world. There is a mechanical side to every art," cried the Actress.

"To be sure," assented the Philosopher, "and if the actor could only learn that much from the teacher without going any further, or if the teacher was competent—and in my estimation a teacher of acting cannot be competent unless he has had actual experience before he teaches himself to suggest different lines of thought which the pupil could carry out to his own conclusions. But unfortunately there is a tendency on the part of most teachers to instill what is traditional, or their own individual conceptions, instead of trying to develop the originality of the pupil. An audience feels the superficial work of such an actor; the moment he comes upon the stage. He is simply an automaton. One's success is gauged by the depths of his own nature, that is by the amount of himself there is to throw into his work."

"In other words, you mean to say," said the Scapegoat, "that if a man knows how to wear evening dress and a fetching smile, and is a matinee masquerade, it don't always follow that he can act."

Then too," proceeded the Philosopher without noticing the interruption, "I think young actors need the experience not only before the footlights, but with the company, on the road, around the world, amidst the ups and downs of the profession in general to develop themselves. Those who truly possess the divine afflatus will pull through all right and show the brighter in the end for the hard rubbing they get."

From what I have heard they can get on better rubbing in a dramatic school, which puts the Scapegoat.

"It is as we then of the university of the fittest," said the Actress.

"It generally amounts to that," said the Critic.

There is a good deal of grumbling about members of this profession without any real ability being pushed to

the front by speculators. How long do they last? Think over the different ones. They are bound to seek their own level after a while. I tell you it is only merit combined with conscientious hard work which pays in the long run."

"Right you are," said the Scapegoat. "The public know a thing or two, and when they have been fooled once or twice they just wink the other eye and stick to their own friendside."

"Imagine," went on the Critic, "J. H. Stoddard ever going to a dramatic school, or Richard Mansfield or Nat Goodwin, or Frank Mayo, or the Hollands."

"On the other hand," interrupted the Actress, "Bernhardt and Coquelin and all of the great French artists were educated in the Conservatoire."

"It is not a parallel case at all," stubbornly insisted the Critic. "Besides, they were only educated in the Conservatoire; they were educated in the world. The Conservatoire is only a means to an end not practiced in this country."

"The Critic evidently believes," I said, "that every one must work out his own salvation."

"That's about the gist of it, with a strong emphasis, if you please, on the word work. You know there are plenty of people who are ambitious enough, but well, to put it politely—lack the power of application. I believe in actors educating themselves inside as well as outside."

The Scapegoat rose and lifting his glass, said:

"Let us drink to the home-made actor. It may take a little longer to complete him, and mistakes are liable to happen, but when he is done he wears longer and gives better satisfaction than the machine-made article."

GARY.

OBITUARY.

Robert L. Weed, one of the oldest scenic artists of New York, died at his home, No. 126 Magnolia Avenue, Jersey City, on Dec. 25, at an advanced age. The deceased was born in Orange county, N. Y., on Jan. 31, 1828. A relative of the late Lucius Weed, he began his theatrical career in 1852 at Fox's Old Bowery Theatre, and ranked among the first of scenic painters in pantomime productions. He painted many panoramas, among them "The Progress of a Nation," with dramatic effects, produced at Bowery Theatre, Brooklyn. This was written as well as painted by him. His pen was never equalled in that city by any kindred attraction. "Chicago Before, During and After the Fire," was another of his works which toured the country. Old patrons of the Eagle, Harrigan and Hart's Theatre, the Comique and the Grand Opera House are familiar with his work. Of late years ill health had prevented him from following his profession. A widow and five children survive him.

Mrs. Edward Stirling, the venerable actress, known in private life as Lady Fanny Gregory, died in London on Dec. 31. She was born in that city in 1817, was educated in a convent in France, and became an actress at the age of sixteen, on account of the pecuniary straits of her family. Soon after her debut she married Edward Stirling, the stage manager. She played for three years with Macready at Drury Lane, where she became popular. She afterward appeared with marked success in the Shakespeare heroines, both of tragedy and comedy, and a wide range of other parts. Her Cornelia was considered to be the most satisfactory, though in *Rosalind*, *Desdemona*, and *Portia*, her talent was displayed to excellent advantage. In 1866, at the age of sixty-nine, she retired from the stage. About two years ago she became the wife of Sir Charles Gregory, a well-known engineer.

Henry J. Paddock, formerly a theatrical manager, and the first husband of Maggie Mitchell, died at 643 Lexington Avenue on the 21st inst. The deceased, who was early in life a prosperous hatter, married the actress in 1869. In 1889 Maggie Mitchell secured a divorce and married Charles Abbott. Paddock had two children by his wife, both of whom are living. Towards the latter end of his life Paddock was reduced to poverty, and for a long time was taken care of by the Actors' Fund. His body was taken to Toledo, and was buried there.

Crispian Palmieri, a member of Stuart Robson's company, died last week Monday of typhoid fever at the Union Infirmary, Louisville, Ky. The deceased was stricken with gastric fever during Thanksgiving week, and went to the hospital with the care of Frank Marlowe, a fellow actor, whom Mr. Robson left as a nurse. Mr. Palmieri was aged thirty-six and a native of Italy. He was well known as a comedian and character actor, and among other stars had supported Richard Mansfield and Stuart Robson. The body was buried at Louisville.

Joseph Mosenthal, the organist, violinist and teacher, died suddenly last Monday in the rooms of the Mendelssohn Club, West Fourth Street. He had gone to the club to conduct a rehearsal, but grew faint and was led to a sofa and died a few moments later. Mr. Mosenthal was born in Cassel, Germany, in 1831. He studied music under his father and Ludwig Spohr. He came to America in 1853 and became organist and choir master of the Calvary Church in 1860. He resigned in 1887.

S. Lester Burton died at his home, 3333 Forest Avenue, Chicago, of a complicated case of Bright's disease and typhoid fever. He had appeared with various well-known stars, Frank Mayo, Frank O. Fraunce, George C. Boniface and Felix Vincent. Upon the death of his father he retired for a while from the boards. He is survived by his wife, Ada Francis Perkins, formerly of McVicker's stock company, and two daughters.

John H. Brannick died at his home, 1028 West Boulevard, in this city of quick consumption on Dec. 3. His remains were interred in the Calvary Cemetery. His most recent theatrical engagements had been with the Manola-Mason company and Men and Women.

John Vamoli, a wealthy Colorado theatrical manager, committed suicide on Dec. 26 while on a visit to friends in Oakland. The deceased was in the last stages of consumption.

Fred Han-bett, the *Mirror* correspondent at Rington, N. Y., well and favorably known among theatrical people of that city, died last week, aged twenty-three years.

Mrs. K. M. Smith, mother of the McComber Sisters, died at Quebec, Canada, on Jan. 6.

John Dreux, father of Lorraine Dreux of the Too Much Johnson company, died suddenly of heart disease in Childress, Tex., Dec. 27.

Georgina Parncliffe (Cooke), well known in this country and a member of the London Lyceum company, died in London on Dec. 19.

Miss Hughes, of the Alvin Joslin company, now playing in the West, died in Denver last Friday. The Actor's Fund will attend to the funeral.

NOTES FROM ABROAD.

The subscriptions to the London Actors' Benevolent Fund at its recent dinner amounted to over \$5,200.

J. L. Toole is touring in Ireland.

The Prisoner of Zenda was produced at the St. James Theatre, London, last week Monday night.

Grace H. Ashorne has secured a new play by an American author called *The Heart of England*.

After the run of Mrs. Ponderbury's Past at the London Avenue Theatre, it will be succeeded by a piece called *The New Barmad*.

Dorothea Baird, the London Tribby in Beerholm Tree's production of the play, is said to be engaged to Sir Henry Irving's eldest son.

The English Actors' Benevolent Fund will receive \$50,000 under the will of the late David James.

Jean Auvard's version of *Orselle* has been accepted for production at the Français.

There is to be a new theatre at Clapham, London, called *The Shakespeare*.

George Edwards will produce *The Gay Parvenues* in London under the title of *The House of May*.

A cable from London says that *The Prisoner of Zenda* has proved a big success in that city.

The English Premier of France has just given permission for the production of Robert Bunsen's play *A New Don Quixote*. The theme of the play is an argument about the end and a little have argued out between the New Don Quixote and his mount.

A wave of temperance which is now sweeping over England is having a powerful effect on the bar-rooms of the London stage.

Rebecca, known at the Theatre Lyrique, a singer of Hebrewan melody, died recently in England. She was in America with Tom Tamm about six years ago.

TELEGRAPHIC NEWS

CHICAGO.

Good Entertainment Well Patronized, but Poor Shows Play to Red Plush—Hall's Chat.

[Special to The Mirror.]

CHICAGO, Jan. 13.

The report appears to have gone abroad that this city has lost its reputation as a good "show town," and outsiders seem to imagine that there is not a dollar here for attractions. Kindly allow me to correct this erroneous impression. Good shows are taking more money here than ever before, and bad shows (which appear to be more numerous this season than ever) are playing to red plush. Chicagoans will dig down deeper than ever to pay for a meritorious attraction, but will have none of the cheap and nasty at high prices. Mr. Sothorn has taken nearly fifty thousand dollars at Hooley's with his splendid performance of the Prisoner of Zenda in five weeks; Sol Smith Russell played to ten thousand dollars at the Grand on New Year's week with The Rivals, and filled the theatre last week with An Every Day Man and Mr. Valentine's Christmas, while at half the regular prices The Passing Show took over eight thousand dollars at the Chicago Opera House. The Olympic stands people up all day long with continuous variety, and Colonel Hopkins does likewise at his South-Side house. Nearly one hundred thousand people paid fifty cents each to see the Bicycle Show at Tattersall's last week, and the two Jacobs' houses have never done so well since they were first opened. Give us a good show and we will pay for it, but Chicago will not accept the "confederate money" so frequently offered in exchange for good theatrical simoleons. Chicago is all right!

I am happy to receive my MIRROR credentials for 1896 and I hope to give a continuous performance for the only dramatic paper for many years to come.

Canary and Lederer were afraid of the half prices at the Chicago Opera House and insisted upon a certainty for The Passing Show. At 7 o'clock the first night there was but one box seat left in the house and over a thousand people were turned away. The show never played to more people here and Canary and Lederer do not doubt longed for a sharing contract. I regard C. E. Kohl, of Kohl, Middleton and Castle, as the sharpest manager in this or any other country, and his shrewd ability will make an enormous success of the Chicago Opera House, I feel sure. Yesterday Emily Bancker had two big houses there with Our Flat.

Some of The Passing Show stars are fighting against playing at a cheap-price house in Cincinnati and threaten revolt. Evidently they do not know when they are well off. Had it not been for cheap houses some of them would never have been heard of. It is a bad time to throw up a sure salary.

Ignace Jan Paderewski gives two matinee piano recitals at the Auditorium this week. One occurred this afternoon and the other takes place Wednesday. Hair! Hair!

Nat Goodwin has wisely abandoned Sunday performances. He opened to-night to the capacity of Hooley's in his new play, Ambition, and scored his usual great big hit. There is no more welcome visitor to Chicago than this same auburn-haired artist, and his three weeks will mean over \$30,000.

Over at McVicker's last night Frank Mayo scored an artistic triumph in Mark Twain's play, Pudd'nhead Wilson. His company is an excellent one.

With Frank Mayo, Frank E. Aiken, Mary Myers, and Roland Reed in town, the old stock days of Chicago are vividly recalled.

At the Grand last night a large and enthusiastic audience greeted Roland Reed and that beautiful woman, Isadore Rush, in The Politician. The engagement is for two weeks.

The annual ladies' dinner of the Forty Club will probably take place at the Wellington, Jan. 21. Among those who are to be invited as club guests are Nat Goodwin, Annie Russell, Frank Mayo, Frank E. Aiken, Mrs. Mary Myers, Roland Reed, Isadore Rush, Eleanor Moretti and others.

The only Herrmann began an engagement of one week at the Columbia last night before a good house. He has some new and startling mysteries and rings in dear old Trilby.

Lewis Morrison had a large audience last week at the Haymarket, where he opened in Faust. He is well supported.

The Light on the Point was the title of a drama seen last week at Haylin's. It suggests the libretto of an English joke.

His theatrical friends will no doubt be surprised to learn that the late Lester Burton left an estate valued at \$392,000.

Manager Henderson's fine production of Sinbad is filling the Schiller. Friday evening there was a lively fight on the stage with some constables in reference to attaching thirteen trunks, but the matter was settled. That thirteen is an unlucky number. The Sinbad engagement concludes this week.

The Sidewalks of New York were transferred to the Alhambra yesterday from the Academy, while at the latter, Jacobs' house, clever little Florence Bindley presented The Captain's Mate. Both played to the capacity.

On Christmas Day thirteen "supers" in Rory o' the Hills struck for higher wages at McVicker's, and quit because their demand was refused. Last week Manager L. L. Sharpe, who had nothing to do with paying "supers," was served with thirteen summonses to appear before a suburban justice and answer thirteen claims of seventy-five cents cash. He, too, believes thirteen unlucky.

The Span of Life entertained two big audiences over at the Lewiston Theatre yesterday.

The Ponce de Leon of the show business, Au-

gustus Pennoyer, is here with Roland Reed, also Manager Ed R. Jack—silence and fun. Valerie Berger, of On the Mississippi, sends me Bertie Pruyn for the soubrette list. The list will soon be full of prawns. If Miss Berger were a soubrette, by the way, her name would entitle her to space in the album. Joseph P. Galton, of Philadelphia, contributes Kizzie Masters.

Two uproarious audiences saw McCarthy's Mishaps yesterday at Haylin's.

Yvette Guilbert, supported by Ted D. Marks and a concert company, will appear here at Central Music Hall Jan. 23, 24 and 25.

Manager John W. Dunne is still in the city.

Tony Denier sends me a letter received from Charlie Warren, who is with his talented wife, Marguerite Fish, in Africa, "doing the halls." He likes everything except the charge of six shillings a bottle for beer.

Harry Powers has been out to Cripple Creek and sees millions in it.

The final inventory of the estate of the late R. M. Hooley was filed in the Probate Court the other day and showed a total valuation of nearly half a million dollars.

One of the neatest of all the New Year's cards is that of Nat Goodwin, with the crossed American flags.

Here is a whole batch of soubrette names, some of them wonders: Mac Griffith, Minnie Kupp, Birdie Boehing, Annie Rahn, Miss Urias, Rose Criste, Josie Staymates, Mame and Nellie Conboy, and Marie Ney.

Hazel Hueston had Hazel Powers brought before me in the police court the other day on a charge of assault, and the attorney asked one of the dear girls if Hazel was struck. At this point I sprang one of the farce-comedy gags by asking "Which Hazel?" And there would have been a stampede had the bailiff not interfered.

"BEEF" HALL.

BOSTON.

Sothorn, Francis Wilson, Potter and Bellw, Young Boucicault and Sadie Martinot.

[Special to The Mirror.]

BOSTON, Jan. 13.

There is no question of the leading dramatic attraction in the city to-night, for E. H. Sothorn's engagement at the Museum in A Prisoner of Zenda drew forth a splendid audience, and from the indications the run will be long and successful in every way. It was a novel experience for Mr. Sothorn to appear on the Museum stage, as most of his past engagements have been played at the Hollis Street Theatre, but there is no question that he will prove as popular with the Museum clientele as he was with the fashionable patrons of the other house, and from the advance sale a succession of crowded houses is insured.

For a musical novelty Francis Wilson opened at the Tremont before an equally large house, and again demonstrated how popular he is with the fun lovers of this city. There seems no doubt that his visit will be profitable in every sense.

Diamond robberies have been extremely numerous in Boston lately, but that did not account for the exceedingly large gathering at the Columbia, where The Great Diamond Robbery opened a fortnight's engagement. That the theatre was packed would be putting it mildly indeed, and all the favorites in the company received rousing greetings.

Mrs. Potter and Mr. Bellw changed their bill to-night to Charlotte Corday, in which both stars have excellent opportunities for dramatic work. The audience was large and fashionable, and a cordial reception was given. Camille will be revived early in the week.

The Boucicault-Martinot combination also made a change of bill to-night, when The Shaughraun replaced Arrah-na-Pogue. Young Boucicault is winning a great name for himself in the characters made famous by his father, and the theatre has been packed by those who de-lighted in the elder Boucicault's work, and who cannot find terms strong enough to praise the acting of his son. Miss Martinot is repeating the same artistic performance which made her appearance in these plays at the Museum so delightful, and the company is uniformly good.

Minstrels are at the Boston this week, and it looks as if Primrose and West's big company would have as prosperous an engagement as they had at the opening of the present season.

All records at the Castle Square are broken, for as I predicted last week, Faust begins its third week to-night, and it would look as if the grand opera venture would keep on until the rival companies from New York reached the city. Business continues tremendous, and the vocal organs of the members of the chorus remain unimpaired.

Quite a number of changes have been made in The Contented Woman at the Park since the opening performance. The piece is running to splendid business, and the end of its run is not in sight. Miss Miao the dancer joined the company to-night and made a hit.

A great many people who had seen Jack Mason at the Museum and other high-priced houses went to Keith's to-day to see his first appearance in continuous variety. With his wife he appeared in a sketch specially written for them by John J. McNally, and the venture proved successful.

W. H. Crane has been elected commodore of the Hull Yacht Club.

Quite a surprise has been created by the announcement that The Sporting Duchess had been booked among the coming attractions at the Hollis Street. The elaborate nature of its staging has seemed to make every one think that there was no house in Boston large enough for it but the Boston Theatre, evidently theatregoers had not taken into consideration the fact that the stage of the Hollis has been enlarged during the summer, and its stage equipment is now so perfect that any spectacular performance can be adequately staged. Notwithstanding many con-

trary reports, The Sporting Duchess will come to the Hollis later in the season, and will undoubtedly have a long run.

There seems no question about the Playgoers' Club developing into an organization for the discussion of the drama, and a very lively discussion, too, judging by the experience of the first regular meeting. Atherton Brownell introduced a resolution eulogizing Alexandre Dumas for having exerted such a potent moral influence upon the drama. This seemed to be like a red rag to a bull, for a decidedly warm debate followed, and Erving Winslow went so far as to say that Dumas' influence had been most pernicious. He held that the club should exert its influence for the production of moral plays rather than for the laudation of authors with Dumasesque tendencies. At any rate, the resolution was finally laid on the table. The membership of 100 has already been increased to 300. To-morrow the new rooms of the club will be opened for an informal reception.

The death of John P. Spaulding, the sugar king, recalled to some his gift of \$5,000 to a famous comic opera queen as an indication of his appreciation of her art.

Special matinees are to be given throughout the coming engagement of Hansel and Gretel at the Hollis Street.

Frank Daniels and The Wizard of the Nile are coming to the Museum in the Spring.

Henry Irving will be the card at the Press Club show.

Amelia Brigham has been specially engaged to strengthen the cast of The Shaughraun at the Bowdoin Square.

The Night Clerk is coming back to Boston for a return engagement.

Madame Sans-Gene is to run five weeks at the Boston opening Feb. 17.

Il Trovatore is in rehearsal at the Castle Square.

The Castle Square Opera company will celebrate its three hundredth consecutive performance at the Castle Square on Jan. 28.

Ternina will join the Damosch Opera company when it reaches Boston.

Joseph Haworth, of Modjeska's company, left town before the final performance of Mary Stuart, and Howard Kyle played the role of Mortimer successfully.

JAY BENTON.

PHILADELPHIA.

Interesting Letter From the Quaker City—The Openings Last Night—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Jan. 13.

The new comic opera, The Sparrow, at the Grand Opera House is now in its second week. It has been curtailed so as to make it play within three hours. Tillie Salinger, who sings the dual character of Rose and Arnela, is a California girl, this being her first Eastern appearance. She has made a big hit. Her resemblance to Lillian Russell is very marked. It will be a matter of very short time before a New York manager will capture her. She is sure to create a sensation in the metropolis. Greta Risley has the gem of the opera, a song called "Chirp, Chirp," the sparrows' song, in which ten sparrows appear on the stage with her. The opera has already been offered time in New York, but will remain here indefinitely.

Lillian Russell, surrounded by a brilliant company, made her first appearance here to-night as the Little Duke at the Broad Street Theatre. She is here for a two weeks' term. During her second week La Perichole will be sung. Olga Nethersole comes Jan. 27 with her latest sensational kissing play, Carmen.

At the Chestnut Street Theatre to-night is His Excellency. So much is already anticipated of the opera that Nixon and Zimmerman have arranged to lengthen its stay. It is booked here for five weeks.

Madame Sans-Gene at the Chestnut Street Opera House is in its second and last week to fair business. Dennan Thompson, supported by E. A. MacFarland's company, opens Jan. 29 for four weeks.

Yvette Guilbert gives a solitary matinee benefit performance at the Chestnut Street Opera House Jan. 21, under management of T. D. Marks. Palmer's original company in Trilby is in its second week at the Chestnut Street Theatre. To-night it played to the capacity of the house.

Manager William J. Gilmore has several offers for his lease of the Park Theatre. Sam Sharp, late owner of the Empire Theatre, and Pincus, of the Winter Garden, backed by William Thompson, of Gloucester, it is rumored, are the latest applicants.

Roland Reed is booked at the Park Theatre week of Jan. 27.

Charley's Aunt, gay and frisky as ever with the original cast, is a welcome visitor at the Walnut Street Theatre. The Garrick Burlesque company in Thrilly, headed by Adele Ritchie, follows Jan. 29.

Hinrich's Opera company continues at the Academy of Music, presenting L'Africaine, La Gioconda, Mignon, and Il Trovatore. M. Henri Prevost, with his high C, was to-night's feature, with Minnie Tracey, the American prima donna, as Leonora. The patronage, sorry to say, is very poor.

Girl Wanted, the latest hit of Frank Bush, is a strong feature this week at the National Theatre. The play is amusing and gives Mr. Bush a chance to introduce his many excellent imitations. James J. Corbett Jan. 29; Ward and Vokes 27.

The suicide of James W. Fritz, chief electrician of the Francis Wilson Opera company, who shot himself through the heart on the morning of Jan. 8, was a great surprise to his many friends. The coroner's verdict was insanity. Fritz sat through the performance of Trilby the evening before he took his life.

Man and Wife, Augustin Daly's dramatization, is this week finely rendered by George Holland's

stock company at the Girard Avenue Theatre—Harry Mainhill, Harry Davenport, Emma Madern, Margaret Dale and Miss Linthicum are deserving of special praise. Leonard Grover's comedy My Brother's Sister, formerly played by Minnie Palmer, will be the attraction the coming week with Mamie Gilroy in the star role.

At the People's Theatre Shadows of a Great City, with Annie Ward Tiffany, Lottie Alter, W. W. Allen, E. B. Tilton, J. W. Jefferson, William G. Beach and Mamie Parker are giving an admirable performance to large patronage. Land of the Midnight Sun Jan. 29; Charles A. Gardner 27.

Mrs. John A. Forepaugh is displaying wonderful managerial tact in the selection of attractions at the theatre bearing her name. Diplomacy, interpreted by an excellent company, was fully appreciated to-night by the patrons of this popular house. For the coming week, Called Back will be revived.

The Silver King, with Carl Haswin and a good company, is the attraction for this week at the Standard Theatre. One of the Bravest follows Jan. 29.

The Merchant of Venice, by the pupils of the Edwin Forrest School of Dramatic Arts, will be performed at the new Mercantile Hall on Jan. 16. The play has been carefully rehearsed by Director Robert G. Magee, who will enact the role of Shylock.

The Scarlet Letter will be the interesting novelty offered by the Damosch Opera co. at the Academy of Music, Feb. 29.

The Walnut Street Theatre is now used every Sunday evening for religious revivals.

The Hungarian Gypsy Band and Spanish Troubadors are giving daily promenade concerts at the Philadelphia Bourse building.

Carncross' Opera House this week presents a travesty on Trilby.

William J. Gilmore is off on a trip, for rest and recuperation.

The report of the closing of Amy Lee and Frank Doane in Miss Harum Scarum Jan. 4 was premature. They were booked at the Park Theatre for week of Jan. 6, and Manager Gilmore furnished the money to bring them here, so as to keep the Park Theatre open. As usual, the kickers in the company commenced to make trouble, and on Wednesday night the curtain did not go up until 8.40, the management promising to divide the entire receipts of week pro rata among the company after Mr. Gilmore's advances had been settled. So the company went on, and disbanded here Jan. 11. D. S. Vernon and Frank R. Bennett say that during the time they were out, fourteen weeks, they lost \$3,400. They state that they are now going to reorganize the company, with Amy Lee and Frank Doane, and open their season Jan. 27 at Worcester, Mass.

Too Much Johnson is being well advertised here. This week a broker named Benjamin Johnson, who represented a New York banking house, decamped with funds of the firm, and as yet nothing is known of him. Johnson was a familiar figure around the theatres, and had many customers in the profession, who now indeed believe that there is such a thing as Too Much Johnson.

S. FERNBERGER.

WASHINGTON.

English Actors Take Possession of The Capitol City—Irving's Opening.

[Special to The Mirror.]

WASHINGTON, Jan. 13.

Henry Irving and Ellen Terry commenced a week's engagement to-night at Allen's Grand Opera House. There was present a fashionable and distinguished audience. The Merchant of Venice was the opening bill and pictorially and artistically the presentation won the admiration. Journeys End in Lover's Meeting and The Lyons Mail, King Arthur (three performances), Becket, and The Bells, preceded by A Story of Waterloo, are the underlined productions for the week. A Straight Tip comes next.

George Edwardes' London Gaiety company presented The Shop Girl at Rapley's new National Theatre. The farce scored instantaneous approval and the large and talented interpreting company well deserved hearty recognition. George Grossmith, Jr., W. H. Rawlins, Harry Gratten, Connie Ediss and Violet Lloyd established themselves at once as prime favorites. The Fatal Card follows.

Minnie Palmer opened to-night at Albaugh's Lafayette Square Opera House in The School Girl, one of her first successes, revamped. That My Sweetheart was not forgotten in her long absence abroad was evidenced by the large attendance and cordial greeting. Kathryn Kidder as Madame Sans-Gene comes next.

William Barry drew an excellent attendance to Rapley's Academy of Music to-night in The Rising Generation. Mr. Barry's methods are unique and original, and the audience was kept thoroughly amused. His supporting company was very clever. Down in Dixie follows.

John W. Isham's Octoroons are the drawing cards at Kernan's this week, completely filling that commodious house and giving first-class satisfaction in a well arranged programme. Gus Hill's Stars comes next.

The demand for seats for the Irving engagement has been so great that Manager E. H. Allen has had to construct an extra ticket office to accommodate the crowd.

News comes from Thomasville, Ga., that the popular soubrette, Annie Lewis, is rapidly recovering from her bronchial trouble and will be able to appear next season.

Willard Holcomb, the well-known dramatic critic of the Post, has been promoted to the city editorship of that journal, which means a correct supervision of all matters theatrical.

David Towers' Ice Palace for Skaters is a great success at Convention Hall. The place is crowded nightly.

The concert company assisting Yvette Guilbert on her tour comprise Amy Hartly, soprano; Louise Engel, contralto; W. Ganor, baritone,

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JANUARY 18, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—NORTHERN LIGHTS, 8 P. M.
BROADWAY.—AN ARTIST'S MODEL, 8 P. M.
EMPIRE.—MICHAEL AND HIS LOST ANGEL, 8 P. M.
GRAND OPERA HOUSE.—A MILK WHITE FLAG, 8 P. M.
HOYT'S.—A BLACK SHEEP, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE BENEFIT OF THE DOUBT, 8 P. M.
NEW STAR THEATRE.—THE COUNTY FAIR, 8 P. M.
PALMER'S.—CHRISTOPHER, JR., 8 P. M.
SANFORD'S.—A BOWERY GIRL.
TONY PASTOR'S.—VAUDEVILLE.
BROOKLYN.
AMPHION.—THE OLD HOMESTEAD.
COLUMBIA.—MILK JANE MAY.
MONTAUK.—THE GAY PARISIANS.
PARK.—BENEDICT ARNOLD.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE CUMMINGS BILL.

MR. CUMMINGS' bill to amend the copyright law, introduced in the House of Representatives on Dec. 17, has been referred to the Committee on Patents. The bill provides, first, that any person who unlawfully, wilfully and for profit performs a copyrighted play or opera "shall be guilty of a misdemeanor and liable to imprisonment for a period not exceeding one year;" and, second, that any injunction granted by any circuit court or judge of the United States, restraining and enjoining the performance of any such dramatic or operatic composition, may be served anywhere in the United States and may be enforced by proceedings to punish for contempt by any other circuit court or judge in the United States. The passage of this bill would be, of course, a deathblow to play piracy.

The American Dramatists Club, which is leading in this fight to secure adequate protection for dramatic property, is preparing to conduct a vigorous and intelligent campaign. Previous experience has taught the necessity of utilizing every available help to success, and there is no doubt that in the battle which is about to be fought the Club will have a close knowledge of the legislative situation as well as justice and right on its side. And we believe, although the obstacles are not to be underestimated, that when the fray is done victory will perch upon its banner.

This time the Club has secured the practical support of our managers, who have pledged both personal effort and pecuniary aid. A committee of managers has been appointed to act in conjunction with the copyright committee of the Club, and when the bill is brought up for discussion before the congressional committee the claims of the authors will be backed up by a delegation of men representing the largest intellectual and material forces of the theatrical profession.

The skirmish before the Committee on Patents will be important in its way, but the result, even if favorable, will not be decisive. The real battle will be fought in the halls of Congress and no time should be lost in informing members of

the precise nature of the principles and the interests at stake and of the urgent need of the remedy for past and present evils which Mr. CUMMINGS' bill is designed to give.

The conscience of Congress can be awakened on these weighty questions only by demonstrating unmistakably that the great majority of the constituents of members North, South, East and West are desirous of the passage of the measure and that they will derive benefit from it.

There is little danger that opposition will kill Mr. CUMMINGS' bill—the vagrant and scattered horde of pirates lack organization and influence as well as righteousness—but there is a chance that it may succumb to apathy and indifference.

The educational benefits of the former attempt to obtain congressional action on the subject of play piracy were considerable. The people of the United States were made aware by it that in the absence of a suitable law wholesale robbery of dramatic property exists without let or hindrance; that a great and infamous wrong has been permitted to flourish for years past, and that there is no good reason why a remedy shall not be provided promptly.

The task of preparing Congress to consider Mr. CUMMINGS' bill understandingly lies chiefly with the press throughout the country. If the voice of journalism is unitedly raised in its behalf, Congress will not turn a deaf ear to a body of men who, in behalf of their fellow citizens as well as in the interests of national honor and individual freedom to enjoy unmolested the fruits of their labors, are demanding their rights. We are hopeful that the press will take up this important question, and point out to our representatives their duty respecting it.

In another direction every manager in every city and town in the Union can lend valuable assistance by urging the Congressmen from their districts to vote for Mr. CUMMINGS' bill. Combined action of this kind is needful, and its results would be most effective.

The American Dramatists Club and those associated with it in this movement require and deserve all the aid possible. In spite of the generally disappointing character of the present season from a business point of view it will nevertheless be happily memorable if before its close a law can be secured that will once and for all wipe out the infamy of play piracy.

MR. GERRY'S CHAMPION.

MR. GERRY's position in regard to children appearing on the stage and the relation of his Society to the laws pertaining to this subject are misleadingly stated by the *Sun*, which is on the wrong side of a good many questions. We are often reminded by our luminous yet erratic contemporary of the man who, having heard a statement that strained his credulity to the breaking point, instantly asked his informant: "Did you read it in the *Sun*, or is it so?"

"The law," says the *Sun*, "absolutely prohibits their [the children's] appearance as dancers and athletes. As to their participation in musical and dramatic entertainments, it is the Mayor who may give or refuse a license, as to his judgment of the harm or the harmlessness of the task." It is well known that the Mayor cannot license a child to take part in any musical entertainment, for the law expressly forbids children to sing as well as to dance or to give acrobatic exhibitions.

"Mr. GERRY's voice in the matter is potent," continues our contemporary, "because managers are compelled by the statute to give notice to his Society of every application for a license, and the Mayor is pretty sure to accept his advice." Why the Mayor should accept the advice of a fanatic is not quite clear. The Mayor is not particularly interested in Mr. GERRY's hysterical hobby and there appears to be no reason why he should wish to participate in riding it. A Mayor who would forget his magisterial duties so completely as to transfer to Mr. GERRY his legal privilege of deciding upon applications for licenses ought to be removed from office. The legislature has not given the licensing power to Mr. GERRY, nor does the law mean to confer upon that misguided zealot and notoriety-seeker the position of advisor to the Mayor.

"No child," says the *Sun*, "has ever failed to get permission to act an easy part in a respectable play." Every manager of every respectable theatre in New York knows this statement to be absurdly false.

But the worst "break" made by our contemporary is comprised in this assertion: "The complaints against the salutary law have come principally from those who wish to peril the morals and bodies of children in indecorous dances and acrobatic feats." In 1892 when THE MIRROR instituted the movement that resulted in the passage of what was known as the STEIN bill, which removed the sweeping prohibition against the appearance of children on the stage in any capacity and established the licensing method, we secured at the beginning a written pledge of cooperation from such representative men as EDWIN BOOTH, A. M. PALMER, HENRY FRENCH, DANIEL FROHMAN, FRANK

W. SANGER, CHARLES FROHMAN, CHARLES H. HOYT, EDWARD HARRIGAN, and a score besides. The year following an association was formed to protect stage children from the tyranny of Mr. GERRY's Society, and JOSEPH JEFFERSON consented to act as its president. He afterward appeared personally before a legislative committee at Albany to urge the passage of another bill intended to further liberalize the law relating to this matter, and to secure the privilege for children to sing and dance, as well as to act, on the stage.

Does the *Sun* pretend to say that these gentlemen, and the others associated with them in their work, wish "to peril the morals and bodies of children?"

THE DOG AND THE TAIL.

It's a wise son that knows his own father, we are told, and it's a wise tail that knows its own dog.

Certain New York managers, in explanation of the curious policy they have been pursuing lately, state that they are not responsible for it; that they are the creatures of their patrons, that they would like to follow a course involving a better standard of plays and performances, but the public positively refuses to let them, that, in short, the public is the dog and the manager is the tail, and the tail is wholly unable to wag the dog.

This illustration, if not elegant, is apt at least in defining the manager's dependence upon the public. But in this case the trouble is that the tail is detached from the dog, and its wagging is due to quite a different cause than the dog's movements.

As THE MIRROR has pointed out recently, certain of our managers, to whom the conservation of the best interests of the American stage properly belongs, have so radically separated themselves from the substantial and intelligent elements of the public that they no longer derive support from any classes except the strangers within our gates, whose taste is for trash and frivolity, and the even less serious-minded herd that is only attracted by the hope of finding a new sensation, and whose movements hither and thither in pursuit of that object are as uncertain and eccentric as those of a drop of quicksilver.

The patronage that is steady, respectable, intelligent and discriminating is the patronage that pays most in the long run. It is from such patronage that a theatrical *clientele* is built up. That our principal metropolitan theatres are minus that highly desirable feature and our managers complain of the increasing fickleness of the sort of patrons to whom they consider it sagacious to appeal is a clear enough indication that they are on the wrong tack.

As we remarked last week, the "commercial spirit" is a good thing when it is applied to legitimate traffic. But it avails not in other directions. If of itself it sufficed the needs of the theatre to-day failures a plenty and cries of distress would not be the conspicuous characteristics of the local dramatic situation.

THE LIMIT SOON REACHED.

THE MIRROR is credibly informed that during a portion of last week there was a sudden and significant drop in the receipts of a star who had attracted the temporary patronage of curiosity-seekers, prurient and otherwise, by furnishing on the stage of a metropolitan theatre a disgusting exhibition of eroticism, presented in the name of "art."

This termination of what proved to be only a nine days' wonder was distinctly gratifying, not only because it substantiated THE MIRROR's assertion that such illegitimate and sensational bids for notoriety have no power to succeed except for a brief period but also for the reason that it points a moral which no wise manager can afford to ignore.

It demonstrates anew the cheerful fact that the class of theatregoers which is open to the allurements of such shameful appeals is extremely limited, and that the great public on whose favor permanent prosperity depends is not willing either to give its support or to lend its countenance to a deliberate attempt to degrade the character and destroy the beauty of what, in spite of the prevalence of the "commercial spirit," is now and ever shall be a noble and elevating art.

That the so-called commercial instinct is neither keener nor more correct in gauging public taste than is artistic judgment and experience, the final result of the case in question proves beyond peradventure.

The soubrette who at Lacon, Ill., the other day, when the properties and costumes of the company of which she was a member were attached, saved all her apparel by putting on ten dresses one over the other, is no doubt a clever soubrette. But if the new woman idea should spread to the business end of theatricals, this soubrette would in time of emergency make a very good manager.

PERSONALS.



BELASCO.—The extraordinary success of David Belasco's romantic drama, *The Heart of Maryland*, was duly emphasized at the Herald Square Theatre last evening when the hundredth performance was celebrated as a gala event. Mr. Belasco received congratulations from hosts of friends. His success, however, has not turned his head and he remains as unassuming and courteous as ever.

DAVENPORT.—E. L. Davenport, a brother of Fanny Davenport, intends to star next season in a new play now being written for him.

HANDSIDES.—Clarence Handsides, who narrowly escaped poisoning while playing in *Northern Lights* at the American Theatre, through the mistake of a property man, has recovered and resumed his part in the company.

BROOKS.—Joseph Brooks went to Washington last week. He will return on Friday.

HENDERSON.—W. J. Henderson, the well-known music critic of the *New York Times*, is seriously ill.

FISCHER.—Alice Fischer (Mrs. William Harcourt) has taken an apartment in West Sixty-fourth Street.

GOLDTHWAITE.—Jennie Goldthwaite, who is now in Cleveland, O., with the Princess Bonnie company, announces that she is engaged to be married to F. W. Murphy, a broker of Chicago.

McGOWN.—W. H. McGown, of Urbana, O., has just completed his seventeenth year as *MIRROR* correspondent for that city.

DALY.—Augustin Daly will control hereafter the American rights to all productions that George Edwards may make at Daly's London Theatre.

CHEVALIER.—Albert Chevalier has made an offer for the English rights of *Chimmie Fadden*.

TERNINA.—Milka Ternina, of the Munich Royal Opera, will arrive in this country this week and join the Damrosch opera company in Boston. She will return to Europe in April.

BURGESS.—In his promised lecture on the Roman drama next Tuesday, Neil Burgess will endeavor to demonstrate that *The Adelphi* is the direct progenitor of *A Pair of Spectacles*. He will also draw many interesting analogies between the plays of ancient Rome and those of to-day.

VAW.—Ellen Beach Vaw, the young California soprano, will begin a series of concerts at Carnegie Hall on Jan. 21. She is said to possess a voice exceeding in range that of any other singer. She can sing E above high E.

GRATTAN.—Stephen Grattan, the popular young "heavy" of the Lyceum stock company, was educated in a Jesuit college, and went through four years of theatrical training in Augustin Daly's company.

THACHER.—The Hon. John Boyd Thacher, recently re-elected Mayor of Albany, is a gentleman who foils political and other public activities by scholarly pursuits. Mr. Thacher won political note some years ago as a State Senator. Later he became Mayor of Albany, and the centenary celebration which occurred during his first incumbency of that office gave him an opportunity which he seized in a masterful way. The celebration, which was national in interest, reflected Mr. Thacher's remarkable abilities as an adorning originator and administrator in many of its details. Thereafter he was New York's commissioner at the World's Fair in Chicago where also his originality and ability were signally illustrated. Mr. Thacher is one of the most erudite citizens of this country in ancient literary fields, his specialty being the Elizabethan epoch, of which he has many rare relics. He owns the second best copy of the First Folio of Shakespeare in existence, and his other treasures of that period have perhaps no duplicates in their entirety outside of the British Museum. Mr. Thacher is the author of a drama entitled *Charlecote*, or the Trial of William Shakespeare, founded on Walter Savage Landor's "Citation of Shakespeare." It is published by Dodd, Mead and Company, illustrated by paintings by Charles L. Hinton, is elegantly produced in crown octavo on Japan paper, and is limited to 355 copies.

RICHMAN.—Charles J. Richman has been engaged by Augustin Daly to play a part in Countess Gucki, the farce which will follow *The Two Escutcheons*. The play is by Franz von Schonthru, the well-known German author, and is said to contain a fine part for Ada Rehan.

KIDDER.—Kathryn Kidder will play Rosalind at a special matinee performance of *As You Like It* in Washington on Wednesday, Jan. 22. She will be supported by the Madame Sans Gene company.

THE USHER.



On Saturday night the American Dramatists Club met and signed articles of incorporation. Previously the Club had enjoyed no corporate existence. President Bronson Howard and the members deemed it wise to give the organization that form of legal life.

Preparations are now beginning to publish the second annual edition of the Dramatists Club List, the compilation of which is in Secretary Charles Barnard's hands. The issue for 1896 will be more complete than was possible in the first publication of such a comprehensive compendium and the greatest care will be exercised to prevent errors or inaccuracies from creeping in.

The List has served an admirable purpose in informing managers throughout the country authoritatively respecting the ownership of plays, and it has been probably the most effective weapon that has been used against play pirates.

With a copy of the List on his desk (and the List is sent gratuitously to every theatre manager in the United States), there is no excuse for any manager to book companies that operate under the black flag. Numbers of managers have written to the Club expressing satisfaction with a handbook that has often saved them from ignorantly becoming the accomplices of pirates.

President Howard announced that the Committee on Patents of the House of Representatives will give a hearing to those interested in the passage of the Cummings bill at an early day. Judge Dittenhoefer will make a strong argument in its favor and he will be backed up by a large and influential delegation of managers from this city and officers and members of the Dramatists' Club.

The hit of the Lotos Club's Saturday night were John Hare's stories and imitations of Salvini the elder. Especially funny was the account of the dinner given in London by the British Authors' Society to the great Italian.

Salvini was obliged to speak in his native tongue. An Italian, whose English was very bad, stood up beside the actor to act as interpreter. Between the florid and poetic periods of Salvini the interpreter would give his own version in impoverished English of what the tragedian had said and it formed a comic contrast of which Mr. Hare, in his delightful way, took the greatest mimetic advantage.

The programme last Saturday was altogether the best of the season. The Lotos Club's bohemianism is tempered with decorum, and at these delightful affairs neither guests nor members are offended by the ribald incidents that mark the entertainments of certain clubs whose atmosphere is highly charged with professionalism.

"The Divine Sarah Arrives with a Collie Dog and Forty Artists" was the way a headline in one of yesterday's morning papers announced Bernhardt's return.

It was not inapt. Sarah's livestock usually receives more attention in the newspapers than her company, and the fact that on this trip she is accompanied by a collie naturally, in the present aspect of metropolitan theatricals, would be regarded as of far greater popular interest than that there are forty-count 'em—forty artists in her train.

Any way, the genuineness of the dog is beyond question, while the forty artists, judging from the character of Sarah's support during previous American tours, must be taken with a grain of salt until they have been put on exhibition and submitted to the test.

Bernhardt chatters in the same old way. Cabotage to the tips of her sinuous fingers, she has run the whole gamut of talk to the newspapers, and we find her again giving utterance to the dear old chestnut about her delight to find herself once more in beloved America.

Izely, a Buddhist play, is the only real novelty in her repertoire. Daudet's L'Arlesienne is not new (although I believe it has never been acted in English). Modjeska has familiarized us with Magda and Fanny Davenport has pretty well exhausted the melodramatic and spectacular features of that.

The newspapers do not seem to see through Mr. Mansfield's amusing advertising dodges, and that is no doubt the reason why they continue to devote a generous measure of their space to his speeches before the curtain.

The tirade he uttered before an astonished audience in Atlanta one night last week was telegraphed to the press in all parts of the country. His threat to appear no more in that thriving metropolis of the South need be taken no more seriously than similar declarations regarding a number of other places in which he has once played engagements just the same as before.

My admiration for Mr. Mansfield as an artist is unbounded, and it seems to me to be too bad that he forgets what is due to the eminent position he has won so far as to indulge in devices to secure free advertising that are neither dignified nor creditable.

If the report is true that Abbey, Schoenfeld and Grau will after this season give up the handling of foreign stars and confine themselves to their operatic enterprise, it will cause a feeling of gloom to pervade the minds of the big foreign "attractions."

These managers have during the past dozen years brought to these shores nearly all the histrionic celebrities of Europe, and I believe that the celebrities in question have, on the whole, taken back with them to the other side far greater profits than they have left in the hands of their American directors.

The American stage, if needs must be, can get along without them for a few seasons. It is unlikely after the experience of Abbey, Schoenfeld and Grau that any other native managers will pine to step into their shoes and take the chances that they have taken, pluckily, it must be admitted.

SHE MASHED A MASHER.

Elsie Adair, the pretty dancer who is filling a long engagement at Proctor's Pleasure Palace, had an adventure with a masher one day last week which neither he nor she will soon forget. She was on a Lexington Avenue cable car going up to the Pleasure Palace. The car was crowded as usual, and when it stopped and started she was jostled by a well dressed lo-fer, who leered in her face constantly. She began to grow indignant, but as the car was nearing Fifty-eighth street, she did not pretend to notice the actions of the man.

When Miss Adair started to leave the car the fellow was on the platform, and under pretense of helping her to alight, he pinched her arm. Human nature could not stand this, so Miss Adair, acting on the impulse of the moment, shot out with her little daintily gloved right hand, and landed on the would-be masher's very prominent nose. The men on the platform who had watched the proceeding applauded her plucky act. "Jack the Nudger" was not satisfied. With one hand on his reddened nose, he followed Miss Adair until he met a policeman, whom he requested to arrest her for assault. The representative of Roosevelt refused to interfere, as he had not seen the trouble. The masher followed the dancer to the theatre, where he found out her name. He then agreed to let the thing pass if she would apologize. This made Miss Adair more indignant than ever, and the arm-pincher, seeing no prospect of satisfaction, went on his way, vowing that he would take out a warrant for assault. Nothing has since been heard of him.

PAUL M. POTTER'S VERSION.

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HARRY E. SEELSON, Steubenville, O.: It is impossible to give exact figures. Probably there are four or five hundred at present disengaged in this city.

HARRY M. SCOTT, Cleveland, O.: "It is indisputably the finest journalistic accomplishment of the century, and will no doubt be carefully preserved by the profession for its fine half-tone engravings and photo-productions."

R. ALVIN CHADWICK, JR., Houston, Tex.: 1. Yvette Guilbert's name is pronounced Ee-veet Geel-beer. 2. "Foster's earth" was probably a typographical error for "Foster's earth." 3. She is unmarried.

M. H. Washington, D. C.: 1. E. H. Sothern has been included in the MIRROR interviews. 2. Mr. Sothern has contributed, both as artist and writer, to Christmas numbers of THE MIRROR.

W. W. KLINE, Reading, Pa.: Alexander Salvini made his first New York appearance as Hamlet at a professional matinee given at the Grand Opera House on Thursday, April 25, 1895.

GEORGE W. BOW, Washington: A. M. Palmer's office address is 29 West Thirtieth Street. Charles Froman is the Empire Theatre.

NEW AMERICAN PLAYERS: You can copyright your play by sending two typewritten copies to the Library of Congress, Washington, D. C. The copyright fee is one dollar. The present copyright law, so far as plays are concerned, is so defective that most dramatists prefer to protect their plays under the common law.

H. CLAYTON REED, Philadelphia: Jane was first produced in this country by Charles Froman at the Madison Square Theatre, New York city, in August, 1890.

PROFESSIONAL DOINGS.



This is a picture of James Fanning Latham, the Chicago lawyer, who has taken a prominent position in litigation relating to the stage. In copyright matters, Mr. Latham has been especially successful. The recent Honour victory which he secured for Mr. Daly was especially noticeable for the advanced step in such matters which his brief secured from the Circuit Court at Chicago and has attracted attention from the profession. Mr. Latham has for a long time been the terror of theatrical wrongdoers, and Tribby pirates are just now giving him a wide berth in the West.

Two hundred copies of the Christmas MIRROR were sold in Columbus, O.

"Old Hoss" William Hoey's new song, "Don't You Think I'll Do?" which was written for him specially by Paul Barnes, has made a hit. It was sung for the first time in Baltimore last week.

Frank Puffer of Lowell, Mass., has leased the Bijou Theatre in that place from Flora E. Bascom.

R. C. Bennett is meeting with success as Harry Burgess in The Fatal Card.

Paradise Alley will open on Feb. 3 in New Haven. Special scenery will be carried, and the piece will have a number of original electrical effects. The piece is to be staged by Frederic Bryton.

Frank Burton, known as "the American Hustler," started on a tour around the world on Wednesday, Jan. 8. He left the Mayor's office at 1 p. m. without a cent in his pocket. If he returns in a year with \$1,000 he will win a bet of \$2,000 from Davis and Keogh the managers.

The Edwin Forrest School of Dramatic Art, of Philadelphia, will present The Merchant of Venice at the Mercantile Club in that city on Jan. 16.

For the opening performance of Paradise Alley, which is announced for Feb. 3 in New Haven, the management, it is said, will have a special car leave the Forty-second Street station and convey as guests ex Mayor Gilroy, Thomas C. Platt, A. H. Hummel, "Tody" Hamilton of Barnum's, Major John M. Burke, Nate Salisbury, Buffalo Bill, James A. Bailey, Erasmus Wiman, Mayor Strong, Charles L. Hersh, ex Mayor Grant, Dave Gideon, and a number of other noted persons.

One of the successes of the season is Robert Hilliard in Lost—24 Hours. Every city has shown its appreciation of this clever performance and given Mr. Hilliard audiences liberal both in numbers and approval. St. Louis last week, the extreme Western limit of the season's tour, was no exception, and the company have now turned Eastward to play return dates. Week after next Mr. Hilliard will open in Philadelphia for a second engagement of two weeks, and will soon return to Boston for another engagement of three weeks.

Sol Smith Russell appeared in two new plays in Chicago last week. An Everyday Man by Marguerite Merrington, and Mr. Valentine's Christmas by Charles E. Louis. The latter was a one act sketch adapted from a story that appeared in Life a few years ago.

Herrmann gave a private performance of a novel description during his San Francisco engagement. He stood twenty-five feet in front of six Krag Jorgensen rifles and let half-a-dozen militiamen blaze away at him. He caught their bullets against a simple desert plate. This is the second time in his career that Herrmann has performed this feat.

Lillian Carter, of W. B. Leavitt's Spider and Fly company, purchased a pair of shoes at Titusville, Pa., and ordered them to be charged to Mr. Leavitt's account. Mr. Leavitt refused to pay the bill, and the shoe dealer thereupon had Miss Carter arrested on the charge of procuring goods under false pretenses. Upon it being shown, however, that Leavitt owed Miss Carter \$50, he was compelled to settle the bill and pay the cost of the suit.

The War of Wealth broke all records for New Year's business at the Bijou Opera House, Milwaukee. Joseph Kilgour has succeeded A. S. Lipman in the role of Sanford Farley.

Corse Payton's business has been enormous this season. He played Youngstown, O., on New Year's night, and by actual count of admissions sold there were exactly 1,800 people in the house.

A new play by Maurice Maeterlinck is in rehearsal at the Carnegie Lecture.

W. A. McCormick, one of the principals in The Merry World company, while playing in Philadelphia recently fell upon the stage and broke his right arm. He was removed to the Pennsylvania Hospital where the arm was set, and then he insisted on returning to the theatre to act. He was excused from acting but was warmly applauded by his fellow players for being willing to do so.

Madeline Bouton will not return to Robert Hilliard's company. The young actress could not come to any satisfactory arrangements with Mr. Hilliard and so broke off the negotiations.

Wanted, at Bellaire, Ohio, a strong attraction for a benefit, in latter part March or first of April.

THE USHER.



On Saturday night the American Dramatists Club met and signed articles of incorporation. Previously the Club had enjoyed no corporate existence. President Bronson Howard and the members deemed it wise to give the organization that form of legal life.

Preparations are now beginning to publish the second annual edition of the Dramatists Club List, the compilation of which is in Secretary Charles Barnard's hands. The issue for 1896 will be more complete than was possible in the first publication of such a comprehensive compendium and the greatest care will be exercised to prevent errors or inaccuracies from creeping in.

The List has served an admirable purpose in informing managers throughout the country authoritatively respecting the ownership of plays, and it has been probably the most effective weapon that has been used against pirates. With a copy of the List on his desk and the List is sent gratuitously to every theatre manager in the United States, there is no excuse for any manager to book companies that operate under the black flag. Numbers of managers have written to the Club expressing satisfaction with a handbook that has often saved them from ignorantly becoming the accomplices of pirates.

President Howard announced that the Committee on Patents of the House of Representatives will give a hearing to those interested in the passage of the Cummings bill at an early day. Judge Dittenhoefer will make a strong argument in its favor and he will be backed up by a large and influential delegation of managers from this city and officers and members of the Dramatists' Club.

The hit of the Lotos Club's Saturday night were John Hare's stories and imitations of Salvini the elder. Especially funny was the account of the dinner given in London by the British Authors' Society to the great Italian.

Salvini was obliged to speak in his native tongue. An Italian, whose English was very bad, stood up beside the actor to act as interpreter. Between the florid and poetic periods of Salvini the interpreter would give his own version in impoverished English of what the tragedian had said and it formed a comic contrast of which Mr. Hare, in his delightful way, took the greatest mimetic advantage.

The programme last Saturday was altogether the best of the season. The Lotos Club's bohemianism is tempered with decorum, and at these delightful affairs neither guests nor members are offended by the ribald incidents that mark the entertainments of certain clubs whose atmosphere is highly charged with professionalism.

"The Divine Sarah Arrives with a Collie Dog and Forty Artists" was the way a headline in one of yesterday's morning papers announced Bernard's return.

It was not inapt. Sarah's livestock usually receives more attention in the newspapers than her company, and the fact that on this trip she is accompanied by a collie naturally, in the present aspect of metropolitan theatricals, would be regarded as of far greater popular interest than that there are forty-count 'em-forty artists in her train.

Any way, the genuineness of the dog is beyond question, while the forty artists, judging from the character of Sarah's support during previous American tours, must be taken with a grain of salt until they have been put on exhibition and submitted to the test.

Bernhardt chatters in the same old way. Cabotine to the tips of her sinuous fingers, she has run the whole gamut of talk to the newspapers, and we find her again giving utterance to the dear old chestnut about her delight to find herself once more in beloved America.

Izely, a Buddhist play, is the only real novelty in her repertoire. Daudet's L'Arlesienne is not new (although I believe it has never been acted in English). Modjeska has familiarized us with Magda and Fanny Davenport has pretty well exhausted the melodramatic and spectacular features of that.

The newspapers do not seem to see through Mr. Mansfield's amusing advertising dodges, and that is no doubt the reason why they continue to devote a generous measure of their space to his speeches before the curtain.

The trade he uttered before an astonished audience in Atlanta one night last week was telegraphed to the press in all parts of the country. His threat to appear no more in that thriving metropolis of the South need be taken no more seriously than similar declarations regarding a number of other places in which he has once played engagements just the same as before.

My admiration for Mr. Mansfield as an artist is unbounded, and it seems to me to be too bad that he forgets what is due to the eminent position he has won so far as to indulge in devices to secure free advertising that are neither dignified nor creditable.

If the report is true that Abbey, Schofield and Gran will after this season give up the handling of foreign stars and confine themselves to their operatic enterprise, it will cause a feeling of gloom to pervade the minds of the big foreign "attractions."

These managers have during the past dozen years brought to these shores nearly all the histrionic celebrities of Europe, and I believe that the celebrities in question have, on the whole, taken back with them to the other side far greater profits than they have left in the hands of their American directors.

The American stage, it needs must be, can get along without them for a few seasons. It is unlikely after the experience of Abbey, Schofield and Gran that any other native managers will pine to step into their shoes and take the chances that they have taken, pluckily, it must be admitted.

SHE MASHED A MASHER.

Elsie Adair, the pretty dancer who is filling a long engagement at Proctor's Pleasure Palace, had an adventure with a masher one day last week which neither he nor she will soon forget. She was on a Lexington Avenue cable car going up to the Pleasure Palace. The car was crowded as usual, and when it stopped and started she was jostled by a well-dressed fellow who leered in her face constantly. She began to grow indignant, but as the car was nearing Fifty-eighth street, she did not pretend to notice the actions of the man.

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HARRY M. S. OTT, CLEVELAND, O.: "It is indisputable the finest journalistic accomplishment of the century, and will, no doubt, be carefully preserved by the profession for its true half-tone engravings and photo-productions."

R. ALVIN CHADWICK, JR., HOUSTON, TEX.: I. Yvette Guilbert's name is pronounced: Yvet-Guilbert. 2. "Foster's earth" was probably a typographical error for "Foster's earth." 3. She is unmarried.

M. H., WASHINGTON, D. C.: I. E. H. Sothern has been included in the Mirror interviews. 2. Mr. Sothern has contributed, both as artist and writer, to Christmas numbers of THE MIRROR.

W. W. KEENE, Reading, Pa.: Alexander Salvini made his first New York appearance as Hamlet at a professional matinee given at the Grand Opera House on Thursday, April 25, 1895.

GEORGE W. DOW, WASHINGTON: A. M. Palmer's office address is 29 West Thirtieth Street. Charles Froman's is the Empire Theatre.

NEW AMERICANS, PHILADELPHIA: You can copyright a play by sending two typewritten copies to the Librarian of Congress, Washington, D. C. The copyright fee is one dollar. The present copyright law, so far as plays are concerned, is so defective that most dramatists prefer to protect their plays under the common law.

H. CLAYTON REED, PHILADELPHIA: Jane was first produced in this country by Charles Froman at the Madison Square Theatre, New York City, in August, 1888.

PROFESSIONAL DOINGS.



This is a picture of James Fanning Latham, the Chicago lawyer, who has taken a prominent position in litigation relating to the stage. In copyright matters Mr. Latham has been especially successful. The recent Houdini victory which he secured for Mr. Lody was especially noticeable for the advanced step in such matters which his brief secured from the Circuit Court at Chicago, and has attracted attention from the profession. Mr. Latham has for a long time been the terror of theatrical wrongdoers, and Trilby pirates are just now giving him a wide berth in the West.

Two hundred copies of the Christmas Mirror were sold in Columbus, O.

"Old Hoss" William Hovey's new song, "Don't You Think I'll Do," which was written for him specially by Paul Barnes, has made a hit. It was sung for the first time in Baltimore last week.

Frank Fuller of Lowell, Mass., has leased the Bijou Theatre in that place from Flora E. Bascom.

E. C. Bennett is meeting with success as Harry Burgess in The Fatal Card.

Paradise Alley will open on Feb. 1 in New Haven. Special scenery will be carried, and the piece will have a number of original electrical effects. The piece is to be staged by Frederic Bryton.

Frank Burton known as "The American Hustler" started on a tour around the world on Wednesday, Jan. 8. He left the Mayor's office at 11:30 without a cent in his pocket. If he returns in a year with \$1,000 he will win a bet of \$2,000 from Davis and Knapp the managers.

The Edwin Forrest School of Dramatic Art, of Philadelphia, will present The Merchant of Venice at the Mercantile Club in that city on Jan. 16.

For the opening performance of Paradise Alley which is announced for Feb. 1 in New Haven, the management, it is said, will have a special car leave the Forty-second Street station and convey as guests ex Mayor Gilroy, Thomas C. Platt, A. H. Hummel, Jos. Hamilton of Barham's, Menon John M. Burke, Kate Salisbury, Buffalo Bill, James A. Bailey, Francis Winawer, Mayor Strong, Charles E. Hook, ex Mayor Grant, Dave Gideon, and a number of other noted persons.

One of the successors of the deceased Robert Hilliard in Los Angeles, Exley, has shown its appreciation of this clever performance and given Mr. Hilliard audience and liberal both in numbers and approval. St. Louis last week, the extreme Western limit of the season's tour, was no exception, and the company have now turned Eastward to play return dates. Week after next Mr. Hilliard will open in Philadelphia for a second engagement of two weeks, and will soon return to Boston for another engagement of three weeks.

Sol Smith Russell appeared in two new plays in Chicago last week. An Every-day Man by Marguerite Merington, and Mr. Valentine's Christmas by Charles E. Louie. The latter was a one act sketch adapted from a story that appeared in Life a few years ago.

Herrmann gave a private performance of a novel description during his San Francisco engagement. He stood twenty feet high in front of six Krag-Jorgensen rifles, and let half a dozen militiamen blaze away at him. He caught their bullets against a simple desert plate. This is the second time in his career that Herrmann has performed this feat.

Lillian Carter, of W. B. Leavitt's Spider and Fly company, purchased a pair of shoes at Titusville, Pa., and ordered them to be charged to Mr. Leavitt's account. Mr. Leavitt refused to pay the bill, and the shoe dealer thereupon had Miss Carter arrested on the charge of procuring goods under false pretenses. Upon it being shown, however, that Leavitt owed Miss Carter \$50, he was compelled to settle the bill and pay the cost of the suit.

The War of Wealth broke all records for New Year's business at the Grand Opera House. Milwaukee Joseph Kilgus has succeeded A. S. Lipman in the job of Sanford Dyer.

Cotton, Jacksonville, Tennessee, has been enormous this season. He played Youngstown, O., on New Year's night, and by actual count of admissions sold there were exactly 1,800 people in the house.

A new play by Maurice Maeterlinck is in rehearsal at the Carnegie Lyceum.

W. A. McCORMACK, official manager in The Merry World company, while playing in Philadelphia recently fell upon the stage and broke his right arm. He was removed to the Penna. vana Hospital where the arm was set, and then he insisted on returning to the theatre in act. He was excused from acting but was warmly applauded by his fellow players for being willing to do so.

Madeline Bonham will not return to Robert Hilliard's company. The coming actress could not come to any amicable arrangement with Mr. Hilliard and so broke off the negotiations.

Waited, at Bellvue, Ohio, a strong attraction for a benefit in latter part March or first of April.

AT THE THEATRES.

Daly's.—The Two Escutcheons.

Adapted from the play by Wilhelm and Kadelburg, from the novel by Wilhelm and Kadelburg. Produced Jan. 15.

Baron von Wettingen, James Lewis
Mr. Thomas Foster, Sidney Herbert
Tom Vank, Frank Worthing
Lenny, Mr. Truesdell
Werner, Mr. Mayhew
Franz, Mr. Mayhew
Countess Darnstadt, Margaret Buchanan
Baroness Wettingen, Fanny Morris
Widow Treumann, Mrs. G. H. Gilbert
Mary Foster, Maxine Elliott
Ada Rehan

The Two Escutcheons is one of the most delightful plays that have been produced this season in a fashion and charm, it charms and recreates after the numerous dose of English-made problem plays, it is doubly welcome. High time it is to turn our backs on the didactic, moral teaching plays that make great pretense of enforcing precepts and only end in sickening and disheartening. How much better a brisk, healthy comedy, in which our sympathy is asked only for the natural and the usual, and not for the morbid and rank.

At Daly's Theatre last Tuesday night the audience actually seemed to expand and grow genial under the warming atmosphere of the new play. The Two Escutcheons is not a model of artistic comedy, but it is honestly human. It is a draught from a cup that cheers but does not nauseate. Cheerful plays of good flavor are rarities in these degenerate days when nearly every one who writes for the stage feels that the logical and vicious is the real and the true. All hail, Two Escutcheons.

Sydney Rosenfeld manufactured the play from the Zwei Wappen of Blumenthal and Kadelburg, acted in this city two months ago. At that time Two Escutcheons spoke enthusiastically about it, and prophesied its success if put into English. As Mr. Rosenfeld has made an admirable adaptation, that prophecy is likely to be fulfilled. The original story has not been twisted out of shape and the dialogue is bright and good, albeit a bit lacking in sentimentality. The American colloquialisms are never forced for the sake of contrast, and the atmosphere of the original is gracefully preserved.

The story told in four acts is evolved from the marriage of the daughter of a Chicago pork packer with a blue blooded German baron.

"My family dates back to 1180, sir," says Baron von Wettingen.

"B. C.," asks the Chicagoan naively.

"No, sir, A. D.," says the Baron very wroth.

"O. K.," replies the Chicagoan placidly. "My daughter can marry your son."

Of course, the two fathers do not long abide together in amity. The enterprising American wishes to establish a branch business for the pork packing trade in Berlin, and the aristocrat fairly froths at the mouth at such a proposition. Meanwhile the young people, who love each other with all the pathetic fervor of Mr. Kipling's tender pair, the Gadsbys, have become one. The bickering of the Baron and the pork packer continue intermittently until, in the last act, they decide to leave the young ones alone and go off to quarrel somewhere else.

As will be seen, the theme of the play is human and vital. The first fresh love of a young man for a young woman is eternally interesting and The Two Escutcheons treats it charmingly. We have had so much of the faded amours of cynical men of the world for middle-aged harlots that it will be a long time before such ingenious love scenes as Miss Rehan's and Mr. Herbert's cease to interest.

The quarrels and reconciliations of the two fathers are likewise wholesomely diverting. Since the days of *Moliere*, audiences of all countries have found fun in senile clashes between stiff aristocracy and easy democracy.

James Lewis played the Chicago pork packer. To say that his portrayal of this character was a great piece of comedy acting would not be a whit too strong praise. At every moment he was convincing. In every technical detail he was sure and true. Mr. Lewis is one of the most satisfactory actors that our stage can boast of. He is spontaneous as well as finished. He has temperament as well as training. His acting of this part of Thomas Foster, the Chicago pork dealer, is worthy of record with any past masterpiece of eccentric American portraiture. It is as humorous as Florence's *Bardwell Slote*, as ruggedly forceful as Crane's *Senator*. Scarcely ever does this actor get full and adequate opportunity to show what a great artist he really is. In this new characterization, he gets that opportunity.

If any proof were needed of the power of Miss Rehan's personality this play would provide it. She has a "bit" part of a few lines which she illumines almost to refulgence.

The aristocracy of Baron von Wettingen did not rest easily on the shoulders of Edwin Stevens, who made his first appearance at the theatre in this part. Mr. Stevens has abundant humor and spirit, but he lacked the requisite distinction and refinement.

Sidney Herbert was delightfully sincere as the young groom. Nothing could be better than his perturbation and anxiety in the second act, where he tries to force his watch into ticking the hour of his marriage.

Of the others, Maxine Elliott had a part which put her beauty on exhibition for a good share of the evening. Mrs. Gilbert was conscientious in a minor role. Frank Worthing showed surprising lightness and facility as a young spendthrift—a part, somewhat different from his usual line of work, and in which he was capital.

The play was staged with the care and attention to detail usual at this house. The first scene, showing a corner of a garden at a fashionable German watering place, was an admirable piece of stage painting. The interior scenes, too, had genuine atmospheric effect.

The Two Escutcheons is a play worthy of

Daly's Theatre and Daly's company. It will doubtless give delight for many weeks to come.

Garden.—Chimmie Fadden.

Local play in four acts by Edward Townsend. Produced Jan. 15.

Chimmie Fadden, Charles H. Hopper
Paul, George Nash
Bertie, Guyer Hastings
Moxie, Will Cooper
Lorry, W. H. Shadon
Kramer, Barney Reynolds
Keller, J. W. Benson
Police Detective, J. R. Fulton
Mr. Van Courtland, Sidney Price
Perkins, John Sutherland
Polterman, Harry Rawlin
Goldstein, F. R. Jones
The Duchess, Beth Franklyn
Fanny, Carrie Keadle
Maggie, Irene Van Court
Mrs. Fadden, Fanny Morrison
Mrs. Murphy, Marie Bates

Is there, can there be more than one Harrigan? That was the question that suggested itself after seeing Chimmie Fadden at the Garden Theatre last night. Chimmie Fadden is a lively, exuberant, entertaining, but seriously considered as a picture of local life, it is an impossibility. Plays like this, conscientious though they be, simply open one's eyes to what a fine artist is Edward Harrigan. His wonderful powers of observation, his gift for detail, his ability to visualize a stage picture—the full appreciation of all these comes home with force to one after seeing a play like Chimmie Fadden.

It is no disparagement of Mr. Townsend's play to compare it thus to the work of a man who was born and bred in New York slums, and who rose through sheer force of his inherent genius to real artistic supremacy as a reproducer of characteristic and typical personages. Harrigan's plays were warm and pulsing with life. Chimmie Fadden is a deliberate, painstaking effort.

There is nothing in Chimmie Fadden that has not been shown us before and in infinitely better guise by Harrigan. Chimmie himself is the same type that was so admirably set forth in Tommy Mulligan and Amy McCafferty. Those tenderly reared young men of Hester and Cherry Streets had quite as much vitality as Chimmie, and they always figured in a truthful environment.

Mr. Townsend seems to have made no very close study of other Bowery types. The tough boy represents almost his entire artistic observation and perception.

Mr. Harrigan's plays were formless and spontaneous. Mr. Townsend has developed a conventional plot with plenty of clap-trap.

Last night's audience received the play with laughter and hand-clapping. It roused to sympathetic interest whenever Marie Bates came upon the stage. She impersonated a gray-haired old woman, who is habitually muddled, and she made the character crudely impressive. There was some savor of novelty about this bit of portrayal, but it was not so very new after all. Just a year ago, in his last local play, Mr. Harrigan had a character called Melancholy Mary, who was undoubtedly the prototype of Miss Bates' old drunkard.

Chimmie himself was played with great heartiness by Charles Hopper. This actor deserves praise for the restraint and moderation he showed in scenes where there was abundant temptation to overact. At times Mr. Hopper suggested Dan Burke, who was the incarnation of bowery good-heartedness at Harrigan's.

Of the rest of the characters, Fannie Denham Rouse was conventionally amusing as a naively Irish woman. Barney Reynolds played a German grocer discreetly and well. Will Cooper was elaborately tough as a flash swell called Moxie. J. W. Benson overacted as a barkeeper. Messrs. Nash and Hastings were colorless and wooden two young men of society.

There are witty bits of dialogue in the play, and some of the Bowery vernacular is apt and felicitous. As a whole, however, the play could never be recommended to a student of philology as faithfully exact in its phrasing. There is too constant straining for the picturesque, and no kind of verbosity is worse than picturesque verbosity.

Garick.—Mrs. Ponderbury's Past.

Fanciful play in three acts, adapted by F. C. Burnand from Blum and Toche's *Madame Mongodin*. Produced Jan. 15.

Mrs. Ponderbury, Stuart Robson
Mervin Thorpe, Benjamin Howard
Captain John Rutherford, Theodore Hamilton
Peter, August Hallback
Hyacinth Graving, Frank Monroe
The Mayor of Twigganham, John L. Wooderson
Colonel Aversack, John Webster Jr.
Mrs. Ponderbury, Henrietta Vaders
Ethel, Carrie Keadle
The Lady Mayestess, Gertrude Lugelin
Miss Pickett, Evangeline Irving
Madame Polacca di Lowinski, Mrs. Stuart Robson

The French farce, *Madame Mongodin*, from which Stuart Robson's new play has been taken, belongs to that class of Palais Royal pieces that are more celebrated for their naughtiness than for their wit. F. C. Burnand, who has made the present adaptation, has done his work neatly, but it was a mistake to attempt to adapt the play to English scenes and people. The story is impossibly enough when told of French people, but absolutely inconceivable when transplanted.

The past of Mrs. Ponderbury refers to the time when, according to her statement—and no one dare dispute her word, as she is a virago of the strongest minded type—her virtue was assailed by an unknown man. She defended herself against the miscreant with a table knife, and this knife has been framed and hung up in the Ponderbury parlor as a symbol of its mistress' wifely valor and fidelity.

Mr. Ponderbury, of course, is very much henpecked by his immaculate spouse, and he is often sorry that the knife—before which he is expected to bow down every day—performed its task so well. He is, moreover, a bit of a Lothario. He is smitten with a music hall singer who lives next door, and whom he watches while she bathes every morning, having bored a hole in the wall for that purpose. "The more I see of her,

the more I like her," says Mr. Ponderbury, smacking his lips, and it is on this bathing episode that most of the humor of the play hinges. Mrs. Ponderbury, too, often threatens to punish her husband by withholding his "dessert," and Mr. Ponderbury exclaims aside that he wishes she would withhold it altogether. These allusions are somewhat salacious, but the audience seemed to enjoy them.

Finally the husband is caught by his wife locked in with the singer in the studio. He seizes a candle and pretends to be a sleep-walker. But when he tries the same dodge in the next act, Mrs. Ponderbury sees he is shamming. The husband now discovers that the much revered wife episode is also a sham. Her former lover returns and tells the husband a very different story about the knife and Mrs. Ponderbury is exposed.

The part of Mr. Ponderbury is a "bit" one for Mr. Robson. His performance was excellent, although marked to some extent by his mannerisms of speech. The actor's line sense of humor was put to good account, in fact, it would be difficult to conceive of a better performance than Mr. Robson gave. The play itself is only moderately interesting but that is not Mr. Robson's fault.

Henrietta Vaders as the shrewish Mrs. Ponderbury gave an intelligent and clever performance. Mrs. Stuart Robson was rather colorless as the music hall singer, and Carrie Keadle was seen to disadvantage in a silly ingenue part.

Benjamin Howard seemed painfully self-conscious and nervous as an insipid artist. Frank Monroe was satisfactory as a young parson.

Irving Place.—Der Dornenweg.

Drama in three acts by Felix Philipp. Produced Jan. 15.

Conrad Heinrich Praetorius, Max Haenseler
Johanna Wedekind, Wilhelmine Schluter
Herbert, Max Rix
Alois, Julius Strobl
Egon, Bruno Schmeizer
Elen, Marie Reichardt
Ernst Buelau, Mathieu Pfeil
Dorothee, Anna von Romanowska
Felix, George Le Boet
Helene, Lisa Haenseler

Der Dornenweg, which was produced by Manager Corried at the Irving Place Theatre last Thursday, proved a so-so drama that is not likely to find a permanent place in the standard repertoire of German theatres.

The central figure is Ernst Buelau, a man who has been unjustly imprisoned by another and after regaining his liberty determines to discover the real criminal. Herbert Wedekind, his daughter's lover, is convinced that Buelau is innocent and sets about to assist him in his detective undertaking. Frau Wedekind then confesses to him that the crime was committed by Egon, his younger brother, and endeavors to dissuade him from exposing the real culprit.

Egon, however, returns and admits his guilt. After a hard struggle to forego his revenge, Buelau yields to his daughter's pleadings not to expose Egon, realizing the fact that to win back his good name he must deprive his child of happiness. Then the dramatist, Felix Philipp, presumably to avoid a conventional ending, has Frau Wedekind refuse to accept Buelau's sacrifice, and she declares her intention of clearing her victim's name before the tribunals.

The play was ably interpreted by the selected cast. Wilhelmine Schluter was especially effective in her personation of Frau Wedekind. An other strong personation was offered by Mathieu Pfeil as Buelau.

Max Haenseler was also seen to advantage as Consul Praetorius, and endeavored to relieve the general sombreness of the piece by a humorous sally now and then. Anna von Romanowska and her associates all enacted their respective parts with customary efficiency.

Der Dornenweg will be presented to-night (Tuesday) and to-morrow night.

The first production in this country of *Glueck Bei Frauen*, a four act comedy by G. Von Moser, is underlined for Thursday evening.

Fourteenth Street.—Saved from the Sea.

Melodrama in four acts by Arthur Shirley and Ben Landeck. Produced Jan. 15.

Dan Ellington, Boyd Putnam
Jim Weaver, Emmett Corrigan
Richard Fenton, Frank Drumett
Peter Schuber, David R. Young
Billy Smokes, George W. Larsen
Jenkins, a farmer, John Daly Murphy
Little Jack, Freda Calhoun
Governor of Exeter Gail, Franklin Roberts
Inspector Jennings, William Tibbets
Chapman of the Gail, W. Barrett
Head Warden, A. K. Adams
Second Warden, George Elwell
Mrs. Blake, Emma Hooker
Polly Blake, Effie Dinsmore
Nancy Ellington, Henrietta Lander

Saved from the Sea, which delighted Harlem theatregoers of melodramatic proclivities last week, received its real metropolitan trial at the Fourteenth Street Theatre last evening. It proved a starring melodrama, abounding in sensational climaxes and realistic mechanical effects.

The first act terminates with the wreck of a vessel at sea. The hero, Dan Ellington, has been lashed to the mast by the villain, who is in love with his wife. Dan's wife, suspecting that her husband's life is in danger, arrives with a rescuing party (i. e. in time to rescue Dan a few seconds before the explosion occurs that wrecks the vessel).

In the second act occurs the collapse of a suspended bridge. Again the *den ex machina* device is resorted to. This time the life of the heroine is saved.

The most sensational scene of all, however, takes place at the end of the third act. In this the wrongfully condemned hero is to be hanged. A bungling executioner makes three attempts to hang him, and he is pardoned in consequence of his sufferings.

All these misfortunes are heaped upon the Ellingtons through the machinations of scheming villains because the wife, Nancy Ellington, is the rightful heir to a fortune. Ultimately virtue is triumphant, and villainy meets its melo-

matic deserts. Incidentally a variegated assortment of comic incidents are introduced that greatly amused the non-exacting auditors.

Boyd Putnam as Dan Ellington proved an effective and realistic fisherman. Emmett Corrigan made the most of love-crazed Jim Weaver, generally known as "Surly Jim."

Henrietta Lander won hearty approval as Nancy Ellington. Effie Dinsmore was both captivating and entertaining as Polly Blake, a light-hearted country girl with a will of her own. Emma Hooker was also seen to advantage as Mrs. Blake, "a fussy woman with a motherly heart."

George W. Larsen as Billy Smokes and John Daly Murphy as Jenkins kept the humorous ball rolling throughout the performance. Frank Drumett and David R. Young did the villainous work cut out for them by the author with neatness and dispatch.

Little Freda Calhoun, Franklin Roberts, William Tibbets, W. Barrett, all gave competent support.

The scenic effects were much admired and the performance aroused demonstrative applause throughout the evening. Saved from the Sea promises to bring ample box office returns to its managerial projectors, Atkinson and Culder. It is the work of skilful playwrights, and its general effectiveness, caused it to run for a year at the Princess's Theatre in London.

Abbey's.—Two Old Cronies.

Comedietta in one act by S. Thevye Smith. Produced Jan. 15.

Dr. Jacks, Gilbert Hare
Captain Tipton, Charles Groves

On Saturday last, A Pair of Spectacles was preceded by a familiar little play in John Hare's repertoire called *Old Cronies*. It is by S. Thevye Smith and quite as dainty and sprightly as any of that author's other comediettas. It tells the story of two old bachelors, one of whom fancies himself smitten by a youthful dame of some forty odd years. Together the two old chaps endeavor to induce an amatory epistle to the lady, and their futile efforts at this most perilous kind of composition constitute the greater part of the play. They decide finally to send a brusque telegram asking directly for her hand. A return answer arrives at once informing them that the lady has just that morning become engaged. This news brings, by rather than sadness, for the two old cronies have both come to the conclusion that a single life is emphatically the blessedest.

The play was acted by Charles Groves and Gilbert Hare with great care and humor. The piece was enjoyed by a very large audience.

Sanford's.—The Great Diamond Robbery.

The latest addition to New York's list of hand some playhouses, Sanford's, was opened Thursday evening with an audience that filled the house.

The new place of amusement is situated at Third Avenue and Thirty first Street, on the site of the old Jacobs' Theatre, which was burned about a year ago. Both the interior and exterior of the building present a very beautiful appearance, the decorations and furnishings being such as to please the most refined taste. The seats are comfortable, the boxes fairly commodious, the theatre well lighted and heated, the acoustic properties almost perfect and the employees civil and competent.

The audience present Thursday evening manifested all the appreciation and good nature characteristic of east side theatregoers. The favor of the women present was early secured by the presentation of boxes of choice candy.

The attraction was The Great Diamond Robbery, the blood and thunder drama seen at the American some months ago. The company is practically the same as the one which produced it then, as, with the exception of Lillian Lawrence, who takes the place of Blanche Walsh, no important change has been made in the cast. Frederick Bond continues to rouse the enthusiastic admiration of the gallery gods by his marvelous exploits as Detective Dick Brummage. George D. Chaplin as Charles Buford continues to horrify the audience by his long and fearful death from apoplexy and poison. George C. Boniface's impersonation of Senator Max Barker, the unscrupulous but genial politician, is as good as ever. The roars of laughter created by Annie Veamans as Mrs. O'Grady are as loud as ever. Maud Banks still rouses everyone's sympathy as the persecuted heroine, and Mme. Janaschek continues to make the audience shudder as the terrible old Frau Rosenbaum.

Lillian Lawrence, as Mrs. Buford, the wicked and plotting adventuress, deserves special mention for her remarkably clever work in that part. It cannot fail to add to her already excellent reputation. The role is scarcely a pleasant one and few actresses could fill it with greater ability and better taste.

During the performance there were repeated calls for Manager Walter Sanford and various members of the company, but from modesty or some other reason they did not respond.

On the whole, the opening was a success, and if future audiences are as satisfied as the one that filled Mr. Sanford's playhouse Thursday night, the new theatre has a long and prosperous career before it.

People's.—A Romance of Coon Hollow.

The attraction at the People's last night was Charles E. Callahan's combination of farce and melodrama entitled *A Romance of Coon Hollow*. The play returns to New York after a prosperous run in almost every important city in the country.

The scene is laid in the Tennessee mountains, and the piece is brimful of incidents which are not likely to occur anywhere but in the South. There is little dialogue, and that not very bright, the play being dependent in great measure on a

number of startling events, such as the bursting of a dam, a steamboat race, a flood, and a cotton press sensation for its drawing power.

This class of play is always popular on the East Side, and the audience which packed Mr. Miner's playhouse Monday night was not backward in showing their appreciation. The company is fairly good, being headed by Lizzie Evans, and including the Calliope Quartette, who render some negro songs in excellent style, and the Coon Hollow Serenaders, who introduce some pickaninny dancers.

In the character of Georgia Miss Evans appeared to excellent advantage and contributed largely to the evening's entertainment. As Philip Mawry, the cotton planter, Mr. McCready was equally satisfactory. Walter Kelly as Jared Fuller was a most rascally rascal and M. M. Murray as Lem Stockwell, Miss Stange as Clyde Harrold and W. D. Ingram as Ralph Markham were fully equal to their parts.

Grand.—A Milk White Flag.

Hoyt's clever satire, *A Milk White Flag*, had an enthusiastic reception at the Grand Opera House last night.

The plot and the various incidental songs and dances are familiar to theatregoers here, but they are well worth hearing and seeing again. There is plenty of brisk action, and not a dull moment throughout the three acts.

Hoyt and McKee have provided a thoroughly good all round company, consequently every part is well played. Those deserving special mention for their work are Charles Stanley, Lloyd Wilson, E. S. Wentworth, Edward Garvie, Charles Warren, George A. Beane, Lee Laman, and little Clarisse Agnew.

All the girls are pretty and shapely, and *A Milk White Flag* is a mighty amusing play.

Sanford's.—A Bowery Girl.

A Bowery Girl, a melodrama of New York, with characters of the stereotyped order, opened to the capacity of the house at Sanford's Theatre Monday night.

Nothing so pleases the patrons of a combination house as a play with local scenes and habits, and this piece gives such pictures.

The company was headed by Clara Timpp, who in a sourette part worked hard and gave satisfaction. The others in the cast were H. A. Burkhardt, Mark W. Coffey, G. W. Thompson, R. E. Mock, John Italy, Andy Amann, Helen Jones, Emma Sardon and Mamie Ryan.

Palmer's.—Christopher, Jr.

John Drew began the second week of his engagement at Palmer's last night in *Madeline Lucette Ryle's* light but amusing comedy, *Christopher, Jr.* The large playhouse was well filled with a fashionable audience and the star and the play seemed to hold its interest throughout. The cast is the same as when the piece was seen at the Empire.

At Other Houses.

EMPIRE.—The production of *Michael and His Lost Angel* is announced to take place to-morrow Wednesday evening. The Empire Theatre was closed last evening for rehearsal. The house will remain closed this Tuesday evening for the same purpose.

BROADWAY.—The Volunteer song, which has been added to the performance of *An Artist's Model* at the Broadway Theatre has made a hit, and the flags that figure in its rendition arouse great enthusiasm.

OLYMPIA.—On Thursday evening Yvette Violette, a clever mimic, is to introduce her imitation of Yvette Guilbert in *Excellior, Jr.* at the Olympia Theatre. Another new feature is "O'Reilly's Kettle Drum," composed by John Philip Sousa, and sang by Walter Jones and a male quartette in the course of the second act.

HERALD SQUARE.—Silver souvenirs were distributed last evening to the audience at the Herald Square Theatre in commemoration of the hundredth performance of *The Heart of Maryland*.

STANDARD.—The Strange Adventures of Miss Brown is continued at the Standard.

CASINO.—The Wizard of the Nile is approaching the close of its run at the Casino.

LYCEUM.—The Benefit of the Lyceum is in its second week at the Lyceum.

AMERICAN.—Northern Lights is playing to crowded houses at the American Theatre.

HOYT'S.—A Black Sheep at Hoyt's Theatre is an excellent antidote for the blues. It is a rollicking entertainment that is likely to keep New Yorkers laughing for a long time to come.

STAR.—It is announced that Neil Burgess will terminate the present run of *The County Fair* at the Star Theatre on Jan. 25 to fill his engagements in other cities.

HARLEM OPERA HOUSE.—Peter F. Dailey and his merry associates held forth at the Harlem Opera House last night, where they delighted the large audience assembled with their performance of *The Night Clerk*. The star is at his best in his new farce, and is well assisted by Jennie Veamans, Ada Lewis and John G. Sparks. Next week, Olga Netherlands.

COLUMBIA THEATRE.—Chauncy Olcott in his picturesque play, *The Irish Artist*, met with a flattering reception at the Columbia Theatre last night. His sweet voice and pleasing personality are well suited to his role, which he plays with commendable skill. His supporting company is good and the production is well mounted. Next week, *Primrose and West*.

BROOKLYN THEATRES.

Park.—Benedict Arnold.

Henry Jewett appeared to great advantage in Edward Golden's new play, *Benedict Arnold*, before a well filled house on Monday evening. The many stirring incidents and strong scenes

were warmly applauded. Mr. Jewett's work being especially well received. The supporting company was competent, and the production was first class in every way. Next week, *A Midsummer Night's Dream*.

Montauk.—The Gay Parisians.

Charles Frohman's company in *The Gay Parisians* opened to a very large house on Monday night. The comedy brought constant laughter from the spectators and the applause was very hearty at the end of each act. W. J. Ferguson, Odette Tyler, Charles Welles, Mrs. E. J. Phillip, James Barrows, Josephine Hall, Mollie Sherwood, Frank Durant, Frank A. Connor, Tully Marshall, and Margaret Gordon were in the cast. Next week, John Hare.

Columbia.—Miss Pygmalion.

Jane May the Parisian pantomimist, pleased a fair sized audience on Monday evening with her work in *Miss Pygmalion*. The silence at times was very oppressive, but Miss May's facial expression and graceful gestures more than made up for the lack of words. Next week, *The Shop Girl*.

Amphion.—The Old Homestead.

Denham Thompson's familiar play, *The Old Homestead*, opened on Monday night with every prospect of filling a big week, being greeted by a large audience. The double quartette as usual gained considerable applause, while in the cast were many old favorites, who were given a pleasing reception. Next week, *Hoyt's A Milk White Flag*.

Notes.

Bonnie Scotland is at the Bijou. The Empire's attraction is on the Suwanee River.

Sousa's Band gave a successful concert at the Montauk on Sunday evening.

The Lee Avenue Academy was reopened last night with *The Merry World*. Popular prices will prevail at this house.

Guilbert sings at the Academy of Music on Jan. 18.

Hoboken.—Lyric Theatre.

William Barry in the Rising Generation did a good business here during the first part of last week. Charles T. Ellis and Maggie Cline in the *Alsation* followed to excellent business. The Garrick Burlesque company in *Thrilly* opened last night to a good house and will hold the boards the first half of this week while Ward and Vokes will present Blaney's farce comedy *A Run on the Bank* on Friday and Saturday.

ACTRESSES COMPLAIN OF BAD TREATMENT.

Addie Starr and Flora Echaré called at the Mirror office last week and complained of out rageous treatment at the hands of John Garrison and Frank Conant, proprietors of the Minnie Palmer company. Miss Starr said:

"Miss Echaré and I and six others were engaged as school girls for Miss Palmer's play, *The School Girl*. After the adverse notices the play received in New York there were rumors that the cast was going to be cut. I went to Mr. Conant early in the week and said, 'I hear you may discharge me on Saturday. Please let me know now, as I may be able to get another position. But if you can I would like you to keep me.' Mr. Conant replied that he had no intention of discharging me and said I was to go to Baltimore with all the other girls. We put faith in this assurance and made no efforts to get anything else to do. Late on Saturday night—so late that the trunks of some of us had already been forwarded to Baltimore—we all eight received notice that our services were no longer required. Of course, we all had a clause in our contracts which required two weeks' notice, but this had been disregarded entirely by the managers.

"We went to the office of Messrs. Garrison and Conant at the H. S. Taylor Exchange to get the week's salary due, but we could not get our money. We returned again the following day with the same result. Finally one of the girls was given a check on the Second National Bank. The check was returned marked 'No Funds.' Each time I found Mr. Conant he referred me to Mr. Garrison and Mr. Garrison referred me to Mr. Conant. We all needed the money badly. Some of the girls had literally not enough to eat, and I was compelled to pawn some jewelry. Finally, when I insisted on receiving my money, Mr. Garrison used shameful and abusive language to me ending up by telling me to go to hell. What can we do? We have no money to employ lawyers. Our only recourse is to make the matter public in *The Mirror*."

H. S. Taylor, who is also interested in the Minnie Palmer venture, when seen by a *Mirror* man said:

"I know nothing about the matter. Mr. Conant is the money man, and if he told the girls he would pay them he will do so, for he always keeps his word. Mr. Conant has found positions for several of the girls with other companies, so I don't see that they have much to complain of.

Miss Starr, seen later, denied most strenuously that Mr. Conant or any other member of the firm had been instrumental in securing positions for them. Some of the young women, including Miss Starr, have found positions, but only through their own efforts.

THE AMERICAN THEATRICAL EXCHANGE.

The large influx of congratulatory letters from out of town managers regarding their bookings for this and next season received during the past two weeks proves that they appreciate the excellent facilities afforded them by the American Theatrical Exchange to procure suitable attractions. Every mail brings new applications from managers desiring to be enrolled on the books of the exchange, while the number of attractions

being routed is treble that of any previous year. Special routes were arranged last week for *Primrose and West's* Minstrels, the Garrick Theatre Burlesque company, Bonnie Scotland, and Minnie Madderly Fiske. A new and improved system of keeping open time corrected daily has been inaugurated that will be of special service in filling dates at short notice.

THE PASSING SHOW TROUBLE.

George W. Lederer has read the riot act to the members of his Passing show company. There was much complaining among the principals because the piece was booked to play at the Fountain Square Theatre, Cincinnati, a house that used to be considered a cheap theatre. A number of the company absolutely refused to play there. Mr. Lederer, when seen last night, said:

"The Fountain Square used to be an inferior theatre, but it is no longer. Some of the best companies on the road play there. I have explained this to the company and everyone, with the exception of John Henshaw and Verona Jarbeau, has withdrawn his complaint.

"If Mr. Henshaw and Miss Jarbeau don't like to play where I book them, they may resign from the company. The Passing Show has already shown that its prosperity does not depend upon individuals."

A NEW ATTRACTION.

Among the prominent new attractions now commencing season, none is more probable to win success than the John J. Burke Comedy company in the new whimsical three-act absurdity called *The Doctor*. This organization has omitted no effort or expense to provide a gilded attraction, and Manager Edwin P. Hilton says that he is surprising himself with the excellent terms he is securing, but that his expenses are so high that he needs good business to show a profit. John J. Burke, his star, is certainly one of the cleverest comedians on the stage, and his hit while principal comedian, for two years, with David Henderson's American Extravaganza company is proof positive of his popularity. Mr. Hilton says the entire company of sixteen are capable, and the printing and all other details of the combination are of the best. The season will open about Jan. 20.

A GALA NIGHT.

Last night *The Heart of Maryland* was performed at the Herald Square Theatre for the 100th time. The house was packed in every nook and corner and people were standing six deep in the aisles. Mrs. Leslie Carter received numerous bouquets and floral baskets. Mr. Belasco and the whole company were called before the curtain and repeatedly cheered. No such enthusiasm over a play has been seen in New York for a long time. A silver bell was the souvenir of the event.

CUES.

Herbert Carr will retire from the Trilby company on Jan. 18.

Mrs. Charles Peters has retired from the Rory of the Hill company.

Lettie Meredith has left the Conway and Fox company, and Florence Ashbrooke left New York on Jan. 12 to take her place.

That talented little child actress, Ruby Leslie, has retired temporarily from the stage to pursue her studies at Tarrytown.

George Backus has not gone on tour with *The Gay Parisians*, preferring to remain in the city for jobbing engagements.

Isabel Pengra was engaged at the beginning of the season for the leading juvenile part in *The Great Brooklyn Handicap*. After two weeks the management promoted her to the leading role, in which she has been decidedly successful. This is Miss Pengra's first season in the profession. She was a pupil of Mrs. Erving Winslow, of Boston.

William H. Maxwell has been re-engaged for next season as Francois and Pat Clancy in *The Old Homestead*.

Willard Lee filled Mr. M. B. Curtis place all last week at the Fifth Avenue Theatre in *Gentleman Joe* and from the outlook will continue for a week longer. Mr. Lee does not claim to be a comedian, or to play the part of *Gentleman Joe*, yet the press have commented on his performance very favorably. Mr. Lee is compelled to leave out all of *Gentleman Joe's* songs, as he is not a singer, and taking everything into consideration great credit is due him.

Charles Van Dyne has signed with Fred Hallen for the Twentieth Century Girl.

Lawrence Earl Atkinson, who withdrew from A. Cracker Jack company recently, is now with *The Private Secretary*.

Charles Characters gave a conscientious and artistic characterization of the role of Mr. Belgrave in *One Touch of Nature*, done at George S. Robinson's benefit at the Garrick Theatre, Jan. 10.

Pearl Andrews, who closed a two weeks' engagement at Koster and Bial's last Saturday night, will devote this week to the study of Stuart Robson, whom she is shortly to mimic.

Harry C. Carleton has been re-engaged for the part of Svengali and transferred to the Western Trilby company.

Madame Helen Von Doenhoff, the operatic contralto, has just finished a two weeks' engagement with Hansel and Gretel in German with the Hinrich Grand Opera company in Philadelphia, meeting with great success in the character of the witch.

Sidney E. Ellis's attractions, Bonnie Scotland and Darkest Russia, are both doing an excellent business. Despite the universal cry of hard times, Darkest Russia is several thousand dollars ahead of last season, and Bonnie Scotland has done excellently for a new attraction. For next season Mr. Ellis has another new attraction on Broadway, which opens in New York for a few weeks run.

W. H. Power has completed arrangements whereby Claude Hagan will build the entire scenic equipment of Shannon of the South, which will include five sets. Mr. Power has also engaged Maurice Levi, the musical director of Ward and Vokes' Comedy company, to write the incidental music for his play, *Maurice Levi is the author of 'Peggy Cline,' 'Ary Fairy Lilian,' 'Poor Little Mary,' and other popular songs. He has just completed an overture en*

titled "Shannon of the South," which introduces a medley of East India native airs. The production is now booked in all the leading cities, including a run in New York.

The Arm of the Law, a new melodrama by Clifford Dempsey, will open at the Columbia Theatre, Boston, Mass., on Feb. 10. It introduces William O'Dale, the noted rider, and his horse Wonder in new and sensational features. An exceptionally strong cast has been engaged, and new and special scenery will be used. J. E. Hurst has been engaged as business manager.

H. Munroe Ford of Syracuse writes an interesting column for the *Sunday Times* of that city under the headline of "Footlight Gossip." Mr. Ford's first contribution in theatrical writing was to *THE MIRROR* some four years ago, since which time he has been connected with the *Syracuse Sunday Times*. He has also recently contributed two very interesting stories to the *Syracuse Standard* and *Syracuse Herald*. One of the features of "Footlight Gossip" is that credit is always given this paper for articles taken from it. Mr. Ford pays much attention to Syracuse persons in the profession.

MATTERS OF FACT.

George Kennington has sold his interest in the recently organized Empire Theatrical Exchange to Harry S. Ormond. Mr. Kennington will resume as representative of the H. C. Miner Lithograph Company.

G. A. Stryker, one of the handsomest leading men in the profession, is giving lessons in elocution at his home, No. 142 West Twenty-eighth Street, but will accept a good engagement.

E. Heerman, the costumer of 1555 Broadway, whose increased business necessitates his removal to a more spacious apartment at 1560 Broadway, was entrusted with the elaborate decoration of the Biltmore, George W. Vanderbilt's mansion in North Carolina, which was ceremoniously opened recently.

H. S. Mitchell, who will take out Little Miss Nugget, has already engaged besides Herbert C. Catherin and Leola Mitchell, Pete Baker, Wiley Hamilton, Eugene Reed, A. E. Guno, Susie Forrester, and Myrtle Lytle. Mr. Mitchell will complete his company as soon as he can find desirable people.

Mrs. George Dickson, having entirely recovered from her recent illness, is at liberty and makes offers.

R. Peterson, owner and manager of Peterson's Theatre, Paris, Tex., is ready to book first-class attractions. The house seats 1,000.

Nestor Lennon resigned from Davis and Keogh's forces, after having raised a pleasant season. Mr. Lennon will be heard from later, in a new play, under new management.

"The Belle of a Country Town" and "The Last Review," two new songs by Jefferson Lloyd, of the Wicklow Postman company, have just been published by William A. Company, Baltimore, Md.

J. K. Hutchinson may be engaged for leads, heavies or characters. His address is 199 State Street, Brooklyn.

Charles A. Prince, musical director, is at liberty. He may be addressed care this office.

Judith Bordeaux has been engaged by Charles Frohman for *The Gay Parisians*. Miss Bordeaux, who is a clever ingenue and character woman, should distinguish herself where the opportunity presents itself.

Rose Beckett is arranging the dances at the Bijou for the *Aronson* production of *Gentleman Joe*.

Alice Hosmer made a big hit as the widow in Wang with the De Wolf Hopper Opera company during their recent California tour.

The opening of the American Theatre, formerly Novelty Theatre, Brooklyn, is announced for Jan. 27, with Callahan's *Faust* as the initial attraction. The house, which is being thoroughly renovated and refitted, should prove a paying investment under George Peck's able management.

Joseph Ransome, who has been in the support of McCullough, Warde, O'Neill, Janushek, etc., is at liberty. Mr. Ransome started last season in Monte Cristo and other melodramas.

Powers' Grand Opera House, Decatur, Ill., which has been rebuilt, will open Feb. 10 with J. E. Given as manager. Mr. Given having bought out F. W. Haines, the former manager's interests, all contracts made by Mr. Haines will be filled. Rice's 1402 will be the opening attraction.

Carry Wilbur, who was connected with a stock company in Brooklyn the past two seasons playing leading business, and who was engaged for the leads with Charles Rohlf, appearing with him in Chicago, is at liberty for leads, juvenile or light comedy through the closing of the Rohlf's company.

Phil H. Irving, late business manager, widow Redett company, informs managers that all time contracted for the above company is cancelled owing to a serious injury to Mr. Irving, the star. Mr. Irving also makes application for engagements with a reputable company for balance of season, and being an experienced booking and advance agent should find no difficulty in securing a position.

The New Grand Opera House at St. Mary's O. has had a most successful season, every attraction opening at this house doing a big business. One attraction only is booked for each week. The town is in direct connection with many of the principal cities. The house seats 1,000 and is managed by the owners, who are represented by J. L. Smith. They are now looking for next season.

Laura Alberta invites offers as stock star or for leading business. Miss Alberta is an experienced actress, thoroughly capable and exceedingly versatile.

Joe Newman, the eccentric comedian and composer of many popular songs, is open to offers from responsible attractions.

Rice's Comedians, headed by Lizzie Seymour and Thomas Stratton, who are playing the popular-price houses, are securing their share of the big business. Their repertoire comprises mostly light comedies. W. S. Bates, who is their business manager, has open time in April and May.

David Lowry, Pittsburgh, Pa., has two comedies, *The New Woman* and *Sadies Riches*, which he will let on royalty to responsible parties.

James B. Mackie in *Genes* Cellar Door, cancelled his California tour, and will play East instead. He leaves the company off one week in Chicago, reopening in Goshen, Ind., 16. Business has been good thus far this season, but disappointing reports from the West did not warrant his playing that territory. Among the recent additions to his company are the Miller Sisters, dancers, late of the Black Creek, Frank Merrill and William Forrester.

Lewistown, Pa., with a population of 7,000 to draw from, has a neat little theatre seating 500, under the management of J. L. McKim, who has some good open time for the balance of the season.

Arthur Dunn, the "Sweet Little Hummel," judge of the lots of Excelsior, is at liberty. His good work is gaining him many friends.

Doris and A Woman's Power, two strong plays by Robert Dromet, which have been successfully played, are offered to let on royalty by the author. Ethel Fisher, who originally produced Doris, made a big hit in the title role.

The Dollar Sign Company's *Patience* for working girls made a run for one full week and is now being played by the profession at their establishment, 1274 Broadway.

Sadie Connolly, who is filling her first season in the support of Gus Heege at Liberty for next season, and invites offers. Miss Connolly's work in *Van Gosen* and *Thou Shalt Not Tempt Me* was much appreciated throughout the country.

Good open time can be had at the Columbia Opera House, North Adams, Mass., for first-class attractions. H. N. Hinton was agent for the past season, and is now business. His address is 209 W. 4th Street, New York.

Edward C. Fy, Pa., is a good one, and has 4,000 people to draw from. The Opera House is managed by Dromet and Wood.

Steve Wolfe is discharged and will play the musical comedy. She may be addressed 247 West 42nd Street.

Charles Hawthorne, the well-known comedian, has his musical 25th Street, and is now engaged in a comedy, *Thou Shalt Not Tempt Me*.

The Fenice Theatre, Boston, is now open, and applications should be made to W. H. Sherman.

TALK WITH MRS. WHIFFEN.



If all the men and women who earn their livelihood from the theatre were of the calibre of Mr. and Mrs. Thomas Whiffen, the daily newspapers that fill their pages with sensational rubbish would never get a chance to print a sensational line about actors and actresses.

Mr. and Mrs. Whiffen have been married twenty-eight years. Their private lives have been as blameless and honest as their theatrical lives have been rich and fruitful. They are painstaking, felicitous artists; they are modest, honorable, private citizens. They have won universal respect—both for their assiduous and successful devotion to their art and for their own personal qualities and virtues.

To a MIRROR reporter, who called upon her at her flat on Fourth Avenue, Mrs. Whiffen talked modestly but interestingly about herself and her husband.

"I was born in England," she said, "but I have lived in this country almost my whole life, and I feel American in heart and soul. I went on the stage first at the Royalty Theatre, Dean Street, London, under Mr. Mowbray's management. That was in '62 or '63. I'm not certain which.

"Ah, yes, actors had to work hard in those days. At the Royalty we did three plays every night—a farce, a comedy and a burlesque. I used to reach the theatre every night at half-past six, and never got away again till twelve. We played a long bill of such things as *Poor Pill-coddy*, Mr. and Mrs. Peter White, *The Loan of a Lover*, *Burton's Burlesque of Dido and Brough's Turkey the Terrible*. George Honey, the famous *Eccles of Castile*, was an important member of the company, and he took a sort of fatherly interest in me. He taught me little things about technique that have been invaluable to me through my whole life. Mr. Honey had been with my aunt, Louisa Pyne, of Pyne and Harrison, and for old time's sake he probably felt it his duty to give me a helping hand. That is my Aunt Louisa's photograph over the fireplace there. She is sixty-seven."

"How much she resembles the Queen of England," observed the reporter.

"Doesn't she, though? Everybody says the same thing. Through her whole life she has been the Queen's double. When she was very young, she used to sing in the opera of *The Crown Diamonds*, where she had to make up like a queen. The resemblance between Victoria and her was startling."

"What was your stage name at that time, Mrs. Whiffen?"

"I was then Miss Blanche Galton, if you please. I kept that name long after I had married Mr. Whiffen. You will probably be surprised to learn that we made our first appearance here in America as comic opera singers. Tom had a fine tenor voice. Since he was seven years old he had been singing steadily. There's a picture of Rochester Cathedral, where he used to lift his voice in song as a precocious choir boy."

"What did you sing in at your New York opening?"

"We did *Ottobach*—three of his little operettas every night. They were a novelty here and at first people didn't seem to catch their spirit. Marriage by Lanterns was our *piece de resistance* and our next best things were *Widows Bewitched*, *Too Many Cooks*, and *Ching Chow Hi*. That was at the Metropolitan Museum, now Daly's Theatre. Our company was a sort of family affair. Besides myself and Mr. Whiffen were my mother and sister and a young baritone, Hart Conway. My sister was Susie Galton, now retired in San Francisco. Mr. Conway, I believe, is conducting a school of acting in Chicago."

"Before long we drifted out of opera into the legitimate. One of our best engagements was at the Island of Key West. John Templeton was our manager and little Fay Templeton, his six-year-old daughter, was in the company for child parts. Fay was very clever, as bright as a sunbeam and as lively as quicksilver. For four months we played there changing the bill every night. Think of that for a moment. Four months steady, with a new piece every night. We were rehearsing constantly and all our waking hours were spent about the theatre. Sometimes we did not even have the manuscripts of the plays we did and Mr. Templeton, in his triple capacity of manager, stage manager and actor, would call a rehearsal and say, 'To-morrow night we put on *The Wrecked Ashore*. Now I haven't got the book but I remember how the thing runs. Mr. Rhys and Mrs. Whiffen will open with a scene where he makes love to her and she repulses him. Now get together and improvise a two-minute dialogue. And so on in that way through the rest of the play. That's the way we put on *Jack Sheppard* and a dozen other pieces."

"Could a place like Key West support a stock company for four months?"

"Well, you see it was a seaport and ships were landing there every day. The resident population was very loyal to us, too, and made the venture profitable as long as we were there. Returning to America, we played all sorts of engagements. Mr. Whiffen was the original Tom Cobb in this country at the old Park Theatre. Both of us appeared with Madhock at her New York debut, and with Mary Anderson at her s. I had small parts but Tom had big ones. In those days to be out of New York on a road tour was to be dead and buried. We were glad to accept an engagement at the Madison Square, where we stayed for six weeks. Tom was the original Pittacus Greene in *Hazel Kirke* and I played *Mary Kirke*.

"This is a profession where one can't tell what will happen in the next five minutes. When I think that I've been in one theatre—the Lyceum—for nine seasons it seems almost beyond belief. The life is so constant that one comes to take them as matters of course. For instance, I played *Little Buttercup* in the first New York production of *Pinafore* all through a hazard of theatrical life. I was engaged to play *Buttercup* on the road, but at the last minute, Tom, who was the Admiral in the New York cast, came home from rehearsal and told me that Mr. Duff wanted me to do the part at the Standard Theatre. The actress they had was unsatisfactory. I hated to supplant any one, and I told Mr. Duff so. He drew himself up with managerial rigidity and remarked coldly that I was under salary to him and need not concern myself with anything but my work. I had a very bad cold, and just before I went on Tom beat me up a couple of eggs in a glass. Unknown to me he put in a thimbleful of whiskey besides. Something happened very much like the catastrophe that overtakes *Theophile Frazer* in *The Benefit of the Doubt*. Mind you, there was just a pinch of spirits in the glass, but as soon as I went down to the footlights for my song, 'I'm Called Little Buttercup,' I felt the taste of the liquor in my mouth, and I imagined that it had gone to my head. Never before had alcohol crossed my lips, and never since have I tasted it. As soon as I came off the stage, I went for Tom. We have been married twenty-eight years, and this is the only tiff of our life. 'How dared you do that? How dared you do that?' I said over and over again to him. Poor Tom had meant for the best. There wasn't liquor enough in the glass to hurt a fly, but my imagination had been at work and I fancied I wasn't myself. My husband has never touched spirits in his life, and what he did was with the best intentions in the world. When we came to rehearse *The Benefit of the Doubt*, the scene of the young woman who takes a glass of sherry that lies to her head made me remember that tragic episode of the first night of *Pinafore*."

"Do you like to act in *The Benefit of the Doubt*?"

"Why not? It is a play with a moral. Perhaps moral lessons are not needed in plays, but as long as they are there let us turn them to account. This play of Mr. Pinero's ought to do every young woman good. It shows them the foolishness of rushing into matrimony."

"What do you think of the modern plays in which you have acted at the Lyceum?"

"Well, authors nowadays seem to be trying hard to get away from convention—which is well nigh impossible. Every play must tell the old story of vice punished and virtue rewarded with a marriage. It is all very well to be original, but unless you keep within the four walls of stage convention, you will find yourself wandering about on the prairie of 'fancy free' hopelessness and helplessness."

"Do you like to act parts written to suit your personality?"

"No, I like to take a character and work into it and individualize it. It was a great pleasure to act in the Lyceum revival of *Boncault's Old Heads and Young Hearts*. The character of Lady Pompon gave me a chance to be individual. Let me tell you a little reminiscence of *Dion Boncault*. We have an old story in our family that my husband and I often laugh over. Once my husband told it to Mr. Boncault, and he thought it was the best thing he had ever heard. It is about some old ladies who had a dinner party. One of them felt piqued at another's taking precedence in leading the way to the dinner table, so she ventilated her displeasure by remarking audibly, 'Oh, she's only a "has-been".' To which the old lady referred to turned sharply around and exclaimed, 'Better be a "has-been" than a "never-was".' That little joke seemed to tickle Boncault immensely when he first heard it, and long years afterward, just before his death, he sent Tom and me a picture of himself with the words written underneath, 'I'm a "has-been," but that's better than a "never-was".'"

"There is something pathetic," continued Mrs. Whiffen, "about the way an old stage favorite suddenly wakes up to find himself forgotten. When I think of how the waters closed over the old Wallack company, leaving many a ripple on the surface, I grow heart sick. I suppose the best philosophy is to learn to grow old gracefully. I don't mind old age, but I shudder at the thought of being forgotten. The apathy of the public is ghastly. You are forgotten, and your place is usurped before you can realize how it all happened. But that is life, I suppose. One must make the best of it."

Many years will surely elapse before Mrs. Whiffen can count herself among the "has-beens." Her acting has the fine flavor of rare old wine, and is rich and fresh and natural. In a dignity generation like the present, an actress like Mrs. Whiffen fills an important place, keeping alive as she does the best traditions of the stage and the realities of that "old school" which with all its faults has this merit, at least, that it is a "school" and speaks of patient study, of thought, of ambition, of all the qualities that make up an artist and dignify art.

AN ELECTRICIAN'S SUICIDE.

Joseph W. Fritz, chief electrician of Francis Wilson's Opera company, committed suicide at Mrs. Sawyer's theatrical boarding house in Philadelphia last week. He was rooming with William Hassett, the property man of the company and just as he got into bed exclaimed, "Well, good bye, Billy. Here goes." Then he pressed a pistol against his breast, and a deafening report followed. His night shirt caught fire, but the flames were quickly smothered. Long before a doctor arrived Fritz was dead. He was one of the best gasmen and electricians in the business, having had valuable experience as a line-man in the West. He was something over thirty-five, and very popular among his associates.

AGAIN VISITED BY FIRE.

H. C. Miner has been the victim of fires lately. The first blaze, which proved trifling, occurred on Dec. 1, but last Tuesday another and more serious fire damaged his house at 709 Madison Avenue to the extent of \$10,000.

The fire started in the laundry on the top floor and by the time the engines arrived the laundry was in flames and the whole top floor was threatened. A second alarm was sent out and before the flames were finally extinguished the top story was destroyed.

JOHN DREW AS A DUMAS HERO.

John Drew will be seen during his present engagement at Palmer's, in a version of *Dumas* play, *I Am des Femmes*, which is now being done in London by Charles Wyndham, under the title *The Squire of Damers*.

Always have open time for good attractions. *Wine Johnson's Opera House, Pa.*

THE FIRST ELEPHANT IN AMERICA.

Controversy has been excited recently as to when the first elephant was brought to this country. The *Chicago Inter-Ocean* and the *Boston Herald* each publish long articles to the effect that a pachyderm known as Old Bet was imported in the ship *America*, owned by Crowninshield, to Philadelphia, in April, 1798.

The Salem, Mass., *Daily Gazette* waxes warm, however, in proving that the first elephant to make his debut on American shores landed at Salem, July, 1797. This is the way that the animal was advertised in the local newspapers:

THE ELEPHANT.

This surprising and sagacious Animal is to be seen at the Sun Tavern, for a few days only; where the curious are invited to call, as they may never have another opportunity of beholding such a wonderful display of the works of Nature, she is four years old; measures 13 feet from the end of her trunk to the tip of her tail, 8 feet 6 inches round the body, and nearly six feet high.

Price of Admission 25 cents.

July 13.

BROOKLYN AMATEURS.

The Gilbert Dramatic Association of Brooklyn presented a double bill at their last performance at the Academy of Music on Jan. 8.

A Proposal Under Difficulties, a comedietta by John Kendrick Bangs, was given with the following cast: Robert Vardsley, Harry Gannon, Jack Barlow, J. Ed Quinn; Dorothy Andrews, Marion Pearks, Jennie, Nellie Van Cott.

The play made a very good impression. J. Ed Quinn and Marion Pearks were especially clever. When the curtain fell there were a few faint calls for Mr. Bangs, who was in a box, but he did not respond.

Dora's Device, an old-fashioned, out-of-date comedy by R. Kece, was the other play. Clarence T. Wiegand won the lion's share of the applause for his clever portrayal of a Lord Chumley character. Florence Robertson and Mary Farley also deserve a word of praise for their work.

TO APPLY FOR AN ACT OF INCORPORATION.

An application for the incorporation of the American Dramatists Club will shortly be made at Albany. This will give to the club the dignity of a recognized institution and will enable it to prosecute play pirates and bring suit against its debtors.

MADAME DUSE'S PLAYS.

The first three plays which Duse will present here will be *Camille*, *Magda* and *La Locandiera*. She will bring all the accessories for these productions with her on the *Majestic*.

A CHANGE IN CHICAGO.

Hopkins' West-Side Theatre in Chicago, which has been run as a vaudeville house in the past, will hereafter be devoted to stars and combinations.

UNDER THE BLACK FLAG.

The Lewis Comedy company are in Pennsylvania towns pirating Fogg's *Ferry* under the title of *Ferry Wait*. Caprice, disguised as *An Unequal Match*, and *Reddy's Luck* as *The Mail Girl*.

A concern calling itself the Hoyt Comedy company is appearing in Texas towns in a pirated repertoire, including *In Old Kentucky*, *The Golden Giant*, *Tribby* and *A Texas Steer*.

The Crow Sisters are pirating *Jane*, under the title of *Lend Me Your Wife*, through Kansas. Last week they were in Topeka and this week in Kansas City. The name of Crow is said to fit the sisters admirably.

Flora Staniford denies a report, recently published, to the effect that she is using plays to which she has no right. Miss Staniford says that she has rights to all the pieces produced by her.

Thompson's comedians, "supporting Bessie and Cora Bennett," are pirating *The Golden Giant Mine*, *Pawn Ticket 210* and *Tribby*, through Northern Iowa. They make no pretense to mask their illegal productions under assumed names, but boldly announce these plays as "Lotta's favorite comedy drama," "McKee Rankin's story of Western life," and "Paul M. Potter's dramatization of George Du Maurier's famous novel."

Killarney is being pirated by Robert Emmet Sheridan and Neil Florence. The rights to the play are owned by Virginia Johnson, who paid Katie Emmett ten weeks' royalties in advance. When Miss Johnson determined to take out the play she engaged Sheridan to stage it. In this way he gained possession of the manuscript. He had been paid \$75 in advance, but he made some pretext for leaving the company, and together with Florence undertook to pirate the piece under Miss Johnson's very nose. He even had the effrontery to write to THE MIRROR that he had gotten out an injunction restraining Miss Johnson from producing her own play. He went even further, telegraphing to managers to prevent her from doing the play. In Troy he attempted to gain possession of her scenery. Katie Emmett has interested herself in the case, and managers are warned from giving him time. Any manager permitting Sheridan to come into his house with a garbled version of Killarney will be prosecuted as a receiver of stolen goods.

Glenn F. Chase, of the Chase-Lister Theatre company, writes to THE MIRROR to deny a statement recently made on the authority of Manager Hughes of Keokuk, Ia. Mr. Chase says it is not true that his company is pirating *In Old Kentucky*, *Jane* and other copyrighted plays. "We are not playing these pieces," he says, "and have not played them at any time this season. Our repertoire includes *Oliver Perkins*, *A. M.* and *Them Gals o' Lanty's*, two plays owned by our comedian, Claude Gillingwater, *Shantytown*, *Nobody's Fool*, *East Lynne*, *Lady Audley's Secret*, and *A Fair Parisian*."

REPORTS OF CLOSING.

The Hustler company will close, it is said, on Saturday.

The Stowaway company closed at Jacksonville, Fla., on Jan. 2 and came to New York by steamer.

Agnes Herndon, in *Captain Kate*, closed at Little Falls, N. Y., last week.

The Widow Bedott company closed at Amsterdam, N. Y., and the members have returned to New York.

Robert Downing will close in New Orleans, La., on Jan. 25, it is reported.

Pauline Hall has been compelled to close temporarily for family reasons. Her company closed at Atlantic City Jan. 11, and will resume about April 1.

The All the Comforts of Home company closed on New Year's Day. Walter Perkins, the manager, arrived in town yesterday.

Joseph Murphy is reported to have closed at Woonsocket, R. I., last Saturday.

REFLECTIONS.

James Phelan Cuddy, business manager of *A Modern Mephisto*, was stricken recently at Washington with typhoid pneumonia. Under careful treatment he was able to reach his home in Brooklyn where he suffered a relapse. His condition is said to be serious.

Lotta Crabtree has sent a check for \$30 for a box at the benefit at Daly's Theatre next Thursday, for the widow of the late Henry Widmer. The Professional Woman's league has taken another box, and the Twelfth Night Club has secured a big block of seats.

John Philip Sousa has completed his new opera, *El Capitán*, which is to be produced in Boston in April by De Wolf Hopper. On his return to the East from his band tour, Sousa will supervise the production of the opera.

Adolphe D'Ennery, the oldest living dramatist in France, has been promoted to the Commandership of the Legion of Honor. He is over eighty-three years of age and has written nearly four hundred plays. The Two Orphans was the first play on which he got royalties out of France.

L. B. Hart, THE MIRROR's Buffalo correspondent, has just been appointed Deputy Surrogate of his county.

John Philip Sousa opened his tour in Brooklyn last Sunday night. The band will go as far West as San Francisco.

John L. Stoddard's Lenten lecture season will occupy five weeks at Daly's Theatre.

Sidney Woollett's recitals of poetry and drama will begin on Jan. 21 at the Lyceum Theatre.

Emile Sauret, the violinist, made a deep impression at the Sunday concert of the Philharmonic Society. It is twenty years ago that Sauret made his first appearance here.

Anna May Cooper, a student of the Empire School of Acting, daughter K. G. Cooper, editor of the *Denver Republican*, appeared at the Robinson benefit at the Garrick Theatre last Friday, in a comedietta with Nelson Wheatcroft.

Manager H. C. Parsons, of the new Hartford Theatre, has engaged Gates and Morange to paint his curtain and scenery.

Asta Bowen has closed with the Empire Stock company, and will join Hopkins' Stock company in Chicago.

The Seawanhaka West End amateurs will perform on the evening of Jan. 16 for the benefit of Mrs. Anna Wade, a well-known member of the profession. The entertainment was to have taken place at Terrace Garden, but has been transferred to the Berkeley Lyceum, and tickets that read to the former place will be good at the latter.

Neil Burgess has added to the permanent attractions of the comfortable Star Theatre an oriental tea booth, established in the foyer, and from which cups of tea are served without charge to patrons. The theatre has long had free cigarettes in its smoking room.

Colonel W. J. Fife, the noted Tacoma amateur, will give a Shakespearean festival in Tacoma, Wash., on Jan. 19, 20 and 21. The entire Pacific Coast appears to be agitated over the event, and those who saw the Colonel as Richelieu and Richard will clamor to see him in his latest and most ambitious effort, *King Lear*.

Maude Elliott, of the Lewis Comedy company, is winning good words from the press for her clever soubrette work.

Edwin Barbour has purchased Thad Thrash's interest in *The Great Hereafter*, which will go out under the management of Barbour and Pearson.

Josepe Smith, leading tenor of the late Aborn Opera company, has been engaged by Frank V. French for leads with the Lizzie Gonzalez Opera company.

Jule Walters has decided to close the season of *A Money Order*. The piece has been out twenty-three weeks.

Martinas Sieveking, a pianist of some note, who was about to begin a tour of the principal cities, has mysteriously disappeared, and it is believed he has sailed back to Europe.

Judith Bordeaux has been engaged for *The Gay Parisians*.

Mrs. Irving, mother of Isabel Irving, has found the bonds she thought she had lost. They were discovered wrapped in a bundle in the safe at the Lincoln Deposit Vaults.

After litigation that has lasted five years, the Pennsylvania Supreme Court has reversed the decision of the lower courts, and given the ownership of what is known as the Library building or Bijou Theatre, in Pittsburg, to H. M. Bennett, a member of the firm of Kennedy, Gallick and company.

Manager Jacob Litt, who has just returned to the city from a tour of his circuit of theatres, reports an excellent condition of affairs in the Northwest. Last week in Minneapolis, the Damrosch Opera company played to \$9,500 gross at the Metropolitan Opera House the first half of the week, while Gus Hege at the Bijou played to over \$4,000 on the week. Mr. Litt will produce *The Last Stroke*, a new play dealing with the Cuban question, from the pen of I. N. Morris, at St. Paul Feb. 23.

A minstrel performance was given in Hudson, N. Y., under the direction of R. A. M. Deeley, on Jan. 7, for the benefit of Lodge 7, F. and A. M., and Lafayette Commandery 7, K. T. An afterpiece, called *Thirby's Wedding*, was a feature of the programme. Among those who took part were W. C. Davies, R. A. Atkins, F. R. Townsend, B. A. Kapp, W. A. Castleton, and James Reed.

Paul Gilmore, of The Wife company, was enthusiastically received in Chicago on New Year's week. Mr. Gilmore is remembered as a very successful actor in *In Old Kentucky*.

William A. Brady is negotiating with Charles B. Ward with a view to having him play the leading part in *A Bowery Boy* next season. No definite settlement has been arrived at, but the chances are that a satisfactory arrangement will be made in a few days.

Oscar Schreck has left the Gleason Horse Show to go in advance of Agnes Wallace Villa in *The World Against Her*.

John G. McDowell, Matt McGinnis, Larry Atkinson, Fred Sullivan, Lizzie McDowell and Lew Warner have left *The Cracker Jack* company because Messrs. Stairs and Nicholas have withdrawn from the management.

The Manuscript Society, of this city, composed of young people of literary and musical taste will give a reception to Emile Sauret at the Mendelssohn Glee Club rooms next Thursday night.

Ida Bentz will give three readings at Carnegie Lyceum beginning next Tuesday. She will be heard in selections from Dickens, Moliere and Mary E. Wilkins.

Eugene Canfield and George Richards will venture as stars again next season in *A Temperance Town*. Gus Kerker will manage their tour.

W. S. Bates, bus. mgr., Rice's Comedians, &c.

VAUDEVILLE STAGE

THE BOWERY BOY.



CHARLES B. WARD.

Charles B. Ward, who has been singing at Proctor's Pleasure Palace for several weeks, has had an eventful career. He is known as "the Bowery Boy" because he sings ditties illustrative of life along the lower east side of New York city, of which section the Bowery is the principal thoroughfare. Mr. Ward was the first to bill himself as "the Bowery Boy," and claims that title as his right.

A MIRROR man had a chat with Ward one day last week in his dressing-room at the Pleasure Palace. "I began my stage career," he said, "at 'Fatty' Stewart's place in Philadelphia in 1876 as a boy soprano. I sang there during the Centennial. In 1879 I joined a juvenile opera company playing Pinafore. I played in several juvenile companies after that and then joined Burton Stanley, doing a sketch. I filled in some time as a black face monologist in the West, after which I came East and was engaged by Edward E. Rice for The Seven Ages.

"After a season with Dixey, I went with The Pearl of Pekin. When that company stranded I joined the Bennett-Moulton Opera company. I left that and joined Reeves' Faust company with which I remained two years.

"In New Orleans I met Otis Skinner, who was managing Margaret Mather. He gave me a position as assistant stage manager and carpenter, and I stayed with the company for some time. I next joined Dockstader's Minstrels, and spent my first successful season with them. The next season I went out with a troupe playing Love on Wheels. It was a bicycle play, and we rode from town to town on wheels. While I was with this company I got a telegram to go to Chicago to sing in Tuxedo, and as Love on Wheels was on the point of collapsing, I went. The following season I was with Cupid's Chariot, in which I introduced 'After the Ball.' I was the first singer to telegraph Charles K. Harris about the success of the song.

"I spent a part of a season with Primrose and West's Monte Carlo, and the rest of it with their minstrels.

"My first real success was made at the Imperial Music Hall, when I sang 'My Pearl's a Bowery Girl.' Taking the advice of Andrew Mack, I dressed in a jumper and cap, which I bought from a truck driver on the Bowery. I sang this song at the Imperial for six weeks with great success.

"Since then I have played vaudeville dates, and have also played special engagements with Davis and Keogh's companies."

"You have composed some music, have you not?" asked the MIRROR man.

"Yes, I have composed a waltz called 'Crushed Violets,' and the following songs: 'The Band Played On,' 'True Love,' 'Picture St,' and 'Only a Bowery Boy.' The words of the last two were written by Gussie L. Davis. I have two new songs which I will publish soon—'I'll Make Dat Black Girl Mine,' words by Dave Reed, Jr., and 'The Girl With the Naughty Wink,' words by Edgar S. Eden."

The New York Music Company, of which Mr. Ward is manager, is publishing all except one of the popular song series now running in the New York Herald. He expects that some of them will attain great popularity.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Harland and Robinson make their American debut here this week. They are European musical experts. The other entertainers are Lydia Dreams, ventriloquist; Josephine Sabel, singer; James C. and Fanny Donovan, sketch artists; the Kodaks, acrobatic comedy sketch; J. C. Harrington, singing comedian; the Ryders, in A Rube Circus; Mr. and Mrs. Marsh, in a sketch of Welsh life called Age and Youth; Kitty Mitchell, singer and dancer; and Tony Pastor in songs and parodies.

Keith's Union Square.

The Cotty Brothers make their American debut here this week in a horizontal bar act. The Three Brothers Nightingale continue their success. Others in the bill are: O'Brien and Havel, in The Newsboy's Courtship; Press Eldridge, comedian; the Zalva Trio, wire artists; Fred and Page, comedians; the Nawns in a new sketch; Morrissey and Rich, comedians; the California Trio, comedy sketch; Murphy and Hall, comedians; the McNulty Sisters, comedians; the Sanyos, quadruplets; Lew Randall, plantation dancer; Waterbury Brothers and Kuma, musical farceurs; and the Sisters Gonzales, duettists.

Proctor's Pleasure Palace.

Weber and Fields and their excellent company return here this week. The bill, including Mr. Proctor's own attractions, is as follows: Weber and Fields, comedians; The Twin Sisters Abbott, singers; Lottie Gilson, serio-comic; Billy Emerson, comedian; George Lockhart, comedy elephants; The Flying Dillons, aerial artists; Marietta and Belloni's trained cockatoos; The Acme Four in Tights; Viset, James F. Hovey, comedian; Elsie Adair, dancer; Drummond, Staley and Belle Birbeck, the musical blacksmiths; Lavender and Thomson, character duo.

Gertrude Mansfield, comedienne; the Gypsy Trio; Major Newell, skate dancer; John Carey, mimic; Loring and Leslie, dancers; and Mabel Sisson, soubrette.

Proctor's.

This week's bill includes Jules Levy, cornetist; the Mimic Four in their Trilly burlesque; Sherman and Morrissey in A Jay Circus; Charles B. Ward, the Bowery Boy; Haines and Pettingill, comedians; Le Clair and Leslie, travesty artists; the Four Westons, musicians; Mabel Stillman, "the Whistling Patti"; the Wiltons, comedy performers; Pantzer Brothers, head balancers; the Two Bostons, comedians; the Sisters Sanford, singers and dancers; Clara Raymond, soubrette; the Bartons in a sketch; Knura and Ottura, Japanese jugglers; Charles Whalen, comedian; Ray Vernon, serio-comic; and Ray's marionettes.

Hammerstein's Olympia.

Yvette Guilbert finishes her very successful engagement here on Wednesday night. The rest of the bill includes the Almasio Brothers, acrobatic clowns, who make their American debut; the Leamy troupe on the revolving trapeze; Mlle. Frassetto, acrobatic dancer; Harry Lamore, slack wire artist; the Avolos, horizontal bar artists; Les Andors, transformationists; the Johnson Troupe, revolving globe acrobats; Charles Nielsen Urdohl, female impersonator; My Fancy, sand dancer; the Donatos, one-legged clowns; Flo Banks, singing comedienne; and Hewell's miniature theatre.

Koster and Bial's.

Rosie Rendel, a celebrated transformation dancer from Paris, makes her American debut this week. The other features are: Paul Martinetti and his pantomime troupe, in "A Terrible Night"; Mons. Bernito, double-voiced mimic; Woodward's trained seals and sea lions; the Craggs, acrobats; the Marlo-Dunham Trio, horizontal bar act in mid-air; Paul Cinquevalli, juggler; Dr. Sommer's Hungarian band and the original living pictures.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—Yvette Guilbert continued on her triumphal career last week, the immense auditorium being crowded at every performance. Her reception last week was more cordial even than usual, and on several evenings she had to give her famous little recitation without music before the people would let her go. Besides the French selections, she sang "Her Golden Hair Was Hanging Down Her Back" in her imitable way with "a naughty little twinkle in her eye" which was worth going miles to see. She also introduced for the first time an imitation of Sarah Bernhardt, which was extremely clever.

The other performers were the same as before, and included the Leamy Troupe, the Johnson Troupe, Giacinta Della Rocca, My Fancy, Flo Banks, the Donatos, Charles Nielsen Urdohl, Mlle. Frassetto, the Avolos, Harry Lamore, Les Andors, the Kurachins, and Hewell's miniature theatre.

KOSTER AND BIAL'S.—Paul Cinquevalli once more proved his right to be called "King of Jugglers" last week, when he made his American reappearance. He introduced a number of new and startling feats, and repeated some of the old ones with which he is always successful. Pearl Andrews continued her success, imitating every actor and actress of prominence with great fidelity. She was warmly applauded for her efforts. Paul Martinetti and his agile assistants went through their rollicking pantomime, A Terrible Night, with great vim and spirit. The Marlo-Dunham Trio repeated their remarkable performance on the horizontal bars suspended in mid-air. The clever acrobatic act of the Craggs was loudly applauded. Kilanyi's Glyptorama finished its run last week, and the pretty pictures, with their beautiful light effects, were much enjoyed.

PROCTOR'S.—The Vaudeville Club furnished the greater part of the bill last week. The work of every member of this organization is well known and needs but little comment. Sam Bernard's eccentricities as a German comedian were laughed at continuously. Will H. Fox, with his wonderful wig and his nimble fingers showed the possibilities of the piano in a very amusing way. McIntyre and Heath in the sketch of real negro life were as funny as ever. The Meers Brothers did some very difficult feats on the wire. They have introduced a "supper" who helps to raise the laughs. Lizzie B. Raymond's songs were encored.

Signor Perugini sang his songs in a dignified way, and sang them well. His selections last week were "The Palm," "Then You'll Remember Me," and "The Wearing of the Green." He sang the last named song with a dash which aroused quite a little enthusiasm. Georgia Parker's vivacity and chirp are as potent as ever, and she was warmly applauded for her songs, which are catchy and up to date. The Four Angela Sisters made their appearance one by one, singing a solo, a duet, a trio, and a quartette. One of them is quite a good whistler. "Men vs. Women," as rendered by Filson and Enrol, is a very clever sketch.

The Pantzer Brothers balanced on each other's heads in their own effective fashion. The others who appeared were the Two Bostons, Nick Adams, Haines and Andrews, Emil Muller, the Don Sisters, Major Newell, the Fannions, and the Burt Sisters. The programme wound up with McIntyre and Heath's farce, The World's Balloon.

PROCTOR'S PLEASURE PALACE.—There were twenty-three numbers in the programme last week and the patron who did not receive the worth of his money must have been hard to please. The four Mosers made their American debut. They performed two distinct acts, and proved themselves thoroughly trained and clever acrobats. Polly Holmes sang some good songs with success. "My Little Polly's a Peach" is one of her new ones with which she is making a hit. Johnny and Emma Ray introduced a sketch in which Mr. Ray's wonderful vocal contortions brought the usual number of laughs.

George F. Murphy and Kitty Karsale, the Midgleyes, Sherman and Morrissey, Harris and Walters, and Lester and McAvoy did sketches differing in style but all good as laugh provokers.

Fanny Mora sang a new song, which tells of a boy who joined in the chorus of his long lost son. The ballad was made very effective by having a lad in the gallery who joined in the song at the proper time. Charles B. Ward introduced the Flynn's new song "Mamie Cassidy," with considerable success, and sang his other ditties of East side life. Gertrude Mansfield's singing song was applauded.

Elsie Adair, whose popularity is ever on the increase, gave the dances with lantern and stereopticon effects which have won so much favor for a number of weeks past. Aranka,

Rosika and Birike danced and sang as happily as ever.

The remainder of the programme was furnished by Ray Vernon, Lizzie and Vinnie Daly, George Lockhart's comedy elephants, J. Edgar Johnson, the Wiltons, the Newsboys' Quintette, and the Flying Dillons. A Morning with Justice Schwab was given as an afterpiece.

TONY PASTOR'S.—Black face fun had everything its own way here last week, there being no less than three teams who did burnt cork specialties. First there were Dilks and Wade who furnished a good deal of amusement with their musical act. Then came Kenno and Welch, the acrobatic comedians, who turned all sorts of handsprings and wound up by walking all over each other on the duplex trapeze. Last but not by any means least were George Powers and Dan Waldron, who introduced their new sketch, "A Dry Sunday in New York," which made a genuine hit. It is somewhat on the order of the old Harrigan farces, and Powers and Waldron were amusing in it. The services of four supes are required in the development of the plot, and these extra people deserve a special word for the excellent manner in which they helped the fun along.

Bessie Bellwood continued her great hit with her Cockney dialect songs, with smart "patter" between the verses, which she delivers with a piquancy and point that is simply delightful. She was suffering from a cold, but in spite of that her turn was distinctly the feature of the performance.

T. W. Newton, a ventriloquist with a decidedly English accent, made his wooden figures tell some jokes which sounded as though they were taken from the latest issue of Punch. He also sang a song in twelve different voices, using a dozen faces which moved as he sang. He closed his performance with an exhibition of a pair of mechanical boxing figures, which was a pleasing feature. Dean and Jose presented a sketch showing the infelicities of married life. John E. Drew did some very clever dancing. He also sang and told some jokes. Josephine Sabel sang several songs and was equally successful in comedy and pathos. The Three Bouffons proved themselves very agile acrobats. Tony Pastor sang his new song, with steopticon views, which aroused the patriotism of spectators to a high pitch.

KEITH'S UNION SQUARE.—The Nawns gave their delightful little sketch, "A Touch of Nature," and were among the most pleasing features of a very good bill. Mr. Nawn has evidently made a very close study of the type of Irishman he portrays, and deserves the highest praise for his work. Press Eldridge was on hand with his funny sayings and his up to date songs and parodies, which found great favor. The Zalva Trio performed their astonishing feats on the slender wire. Segommer introduced several novelties in his act which were highly appreciated. His walking figure of the Jewish peddler, with the accompanying conversation, was amusing and clever, and the shadowgraphs with which he wound up his performance were as good as anything in the same line ever seen here.

The Three Brothers Nightingale made their American debut. They do a novel act, using a pair of rings suspended from a high frame, on which they do some remarkable feats. All three are very graceful and they display wonderful strength of arm. The twin brothers Gloss, made up as statues, posed in the glare of the calcium as Roman gladiators, wrestlers, and so on in a very picturesque way. They afterward did some clever things on the parallel bars. A Nim and Wagner, the operatic travesty duo, sang well and introduced some comedy touches which were effective. Mlle. Boreson Lonnberg, who is called "the Swedish Nightingale," made her New York debut with success, and sang several songs very sweetly.

Charlotte Parry, a mimic, was quite successful with her imitations, most of which were very well done. She will have to study Yvette Guilbert a while longer, however, before she can give a perfect imitation of her. Her imitation of John L. Sullivan as a melodramatic hero was splendid. The O'Brien Brothers performed some difficult acrobatic feats with ease and grace. The musical selections by the Almonts were harmonious and pleasing. Demonio and Lorraine furnished amusement for fifteen minutes with their comedy sketch. John and Nellie Healey made new friends with their laughing skit What It Tis. The Sisters Coulson danced gracefully, and John F. Fenton gave a pleasing song and dance.

HOLMES SELLS OUT.

John W. Holmes has sold the Star Theatre on Jay Street, near Fulton, Brooklyn, to Hyde and Behman for \$125,000.

The Star was built by Mr. Holmes and opened in 1890. He conducted it successfully for four seasons, presenting popular melodramas and comedies. In 1894 he took a trip to Europe, leaving the house to Walter Sanford. In the Spring of 1895 he resumed the management of the house. During the Summer of 1895 he spent \$10,000 on renovating and redecorating, and late in August opened the theatre as a continuous house. The continuous idea was dropped after a while, and two performances a day, lasting four hours each, were given. The competition between Holmes and Hyde and Behman was very keen, and the Adams Street managers finally settled the matter by buying the Star from Holmes.

Colonel Holmes was seen at his residence on the Park Slope yesterday by a MIRROR man. He said he had no definite plans for the future. He has offers from people in several different cities who want to build theatres for him if he will manage them. He declared that Brooklyn has entirely too many theatres now, and if any man attempts to build another one, he ought to be locked up and have his sanity inquired into.

The Star will probably be run as a vaudeville house, with burlesques as the principal attraction.

FANNY WENTWORTH ARRIVES.

Fanny Wentworth, the female Grossmith, who is to appear at Hammerstein's Olympia Music Hall next Monday evening, arrived in New York on the Paris on Saturday. Miss Wentworth is an American girl, who has worked her way to her present position by hard study and application. She has been heard here in comic opera, her last visit being with Agnes Huntington in Paul Jones a few years ago. She has been very successful with her monologue in England, having spent nine months at the London Palace. Her entertainment has been seen and approved of by members of the Royal family, and she hopes to make a good impression on New Yorkers.

CHANGE OF MANAGEMENT.

The New Meteors Big Specialty company, which has been under Fred Irwin's direction, has been secured by Harry W. Williams. The organization will hereafter be known as Harry W. Williams Meteors.

ELDRIDGE'S ERROR.

Last Wednesday afternoon, when Press Eldridge came out on the stage at Keith's Union Square Theatre, he was as cheerful as ever for the first few minutes, when suddenly something seemed to disturb him. He finished his song in a hurry and went off. He reappeared immediately, and in a nervous manner spoke as follows:

"Ladies and gentlemen, I am very sorry, but I cannot do any more to entertain you this afternoon. I am very nervous. I always try to be as original as possible, and I cannot go on while I see people in the house taking down notes of my entire act. Under the circumstances I must refuse to finish my performance."

As he said this, he glanced at one of the boxes, where a woman and her escort sat, and made his exit. The woman had a pencil and a note book in her hand, but she looked like anything but a soubrette, or the female member of a sketch team.

The man went out to the door, where he had a subdued but earnest conversation with Mr. Fynes. He explained that he and his wife keep a scrapbook, in which they place sketches of the performers they see at different variety houses, with a description of their act, and one or two of their best jokes underneath. That was what they were doing when Eldridge made his speech. He and his wife left the theatre immediately in anything but a pleasant humor.

The truth of their story is apparent from the fact that they were just as busy taking notes during the performance of the Zalva Trio on the high wire as when Eldridge was on the stage.

PASTOR'S NEW DEPARTURE.

Tony Pastor has decided to turn his cozy little theatre on Fourteenth Street into a continuous house. The new arrangement will go into effect next Monday, Jan. 20. Mr. Pastor says that, as he is paying his performers as much as other managers, he ought to get as much work out of them. Besides, he has made up his mind that the continuous is the only kind of show that will pay in that part of the city.

Harry Sanderson was busy on the details of the scheme when a MIRROR man called the other day. He found time to say, however, that the first-class shows with which the name of Tony Pastor has been identified will be continued under the new system.

CHEVALIER IS COMING.

Albert Chevalier, the famous London coster singer, has signed a contract to appear at Koster and Bial's for four weeks, beginning early in March, at a salary of \$3,000 a week.

Koster and Bial have been negotiating with Chevalier for over two years, and finally induced him to come by offering him the enormous salary mentioned. Several other managers have been trying to secure him, but his figure was so high that it scared all but the imperturbable Mr. Bial.

Chevalier will remain four weeks, and will be heard in his entire repertoire.

THE BROOKLYN HOUSES.

Hyde and Behman's.

The bill this week includes Fanny Mora, the Rays, Thorne and Carleton, Polly Holmes, Lizzie and Vinnie Daly, Harris and Walters, George Austin and the Midgleyes.

Gaiety.

Helene Mora in A Modern Mephisto is here this week. Miss Mora's songs are very effectively rendered.

VAUDEVILLE JOTTINGS.

Gladys Luther and Olie St. Claire headed the bill at a smoker given by Rescue Hook and Ladder company of Niagara Falls on Jan. 6.

Louise Dempsey, who was to have appeared at the Bon Ten Theatre in Jersey City, last week was obliged to cancel on account of illness. She has signed for a date later in the season.

One of the Judge Brothers, acrobats, was seriously injured at the matinee performance, New Year's Day, at the Orpheum, Los Angeles. He was obliged to rest for a week.

William B. Smith, of Smith's Opera House, Grand Rapids, Mich., spends most of his time in Chicago, looking after the interests of his theatre in that city.

James Gallion will reopen the Grand View Summer Garden at Portsmouth, Ohio, on May 1.

Next Monday evening there will be a number of changes in the performance at Hammerstein's Olympia. Several well-known European performers will appear. Fanny Wentworth, known as "the female Grossmith," and Carl Hertz, the famous prestidigitateur, assisted by Mlle. D'Alton, head the list of newcomers.

The Johnson Troupe and Hewell's miniature theatre will go from Hammerstein's to Keith's next week.

The Nawns are doing a new Irish sketch at Keith's Union Square this week, for the first time on any stage.

The Zalva Trio close their American tour this week at Keith's Union Square.

Kittie Beck (Mrs. George Chenet) has joined the forces of vaudeville. She opened at the Olympic, Chicago, on Sunday.

The Mimic Four will shortly go on tour with a high-class vaudeville company headed by Haines and Pettingill. Levinson and Golden of the National Theatrical Exchange will manage the company. Johnny Williams will represent them.

Robert Cole, a song and dance artist, of Georgia, and Lucy Anderson, of Springfield, Ill., both members of Sam T. Jack's Creole company, were married by Justice Rusch in Hoboken, N. J., on Thursday, Jan. 9.

Sol S. Weintal has disposed of his interest in the Star Theatre, Hoboken, to J. A. Daly, who was for several years a member of the Eccentric Four.

Work on the Masonic Temple Roof Garden is progressing. Extensive alterations are being made, and the chances are that its next season will be as successful as the last one. George Fair will direct the affairs of the Garden as heretofore.

At one of our vaudeville theatres last week, a well-known comedian told a joke in which he mentioned the deity in a blasphemous way. The story itself was extremely vulgar, and would be out of place even if told in the back room of the lowest groggery in the city, and yet this man had the effrontery to tell it at an afternoon performance, when the house was filled principally with women and children. A few of the gallery frequenters laughed, but the majority of the audience simply shuddered. Managers should unite in suppressing this sort of thing.

Oscar Hammerstein's new opera ballet, "Marguerite," will be produced at the Olympia Music Hall under the personal direction of the composer himself. It will be given, so Mr. Hammerstein says, with a brilliant cast, efficient chorus, beautiful ballets, enlarged orchestra,

elegant costumes, special scenery, and appropriate accessories.

The redecoration of Proctor's Twenty-third Street Theatre is progressing rapidly. A scaffold has been suspended over the heads of the audience, near the ceiling, on which the painters work and keep time to the music with their brushes. They do their work much more slowly during the singing of a sentimental song than during the dancing of a quick jig. If Mr. Proctor is in a hurry with the work it would be a wise move for him to cut out all the slow music from his programme and so keep the decorators on the jump all the time.

Owing to the great success made by Elsie Adair in her new dances at Proctor's Pleasure Palace, Mr. Proctor made her an offer of an engagement with his big vaudeville company for next season. As she starts on her second tour of the world in June, she was obliged to decline.

Mildred Howard was seen for the first time last week in her unique and sensational Trilby act at the Howard Athenaeum, Boston, where she met with great success.

Carl Heitz's engagement at Hammerstein's Olympia will be of short duration, as he is booked for a long Australian tour.

The following artists appeared at a concert for the benefit of Holy Cross Lyceum last Wednesday evening at Lenox Lyceum: The Black Patti, who received an enthusiastic welcome; Charlotte Parry, J. Aldrich Libbey, Gertrude Mansfield, Maud Mardon, Press Eldridge, Charles B. Ward, Seigommer, Aranka, Roszika and Berike, Pauline Von Arold, and the Nawns. Most of the artists appeared by permission of Messrs. B. F. Keith and F. F. Proctor, and all made big hits with the large and appreciative audience.

Henretta Byron, Percy Walling, Marie Leslie, De O'Connell Brown, Three Little Japs, and Calbert, Williams and Tucker went up to Bloomingdale on Friday last, and gave an entertainment which was much enjoyed by the patients.

Proctor's list of attractions for next week include Mlle. Frassetto, Charles Liffon and the Anders direct from Hammerstein's Olympia, George Thatcher and Bonnie Thornton will also be on hand.

Mrs. George Lockhart, who went to Europe a couple of months ago to cancel contracts for the appearance of her husband's elephants in London, Berlin and St. Petersburg, has returned. She was successful in her mission, and there is now no obstacle in the way of the great elephant trio remaining with Proctor as long as he wishes to keep them.

Giocinta Della Rocca, the pretty violinist, has been engaged for a tour of the Keith circuit.

C. B. Cline has recovered, and is once more attending to business.

The special matinee at Koster and Bial's on last Tuesday afternoon for the benefit of the Gates of Hope was a great success. About \$2,500 were realized.

Lillian Green, hitherto best known as a singer, gave a very creditable exhibition of her powers as a fancy swimmer at the Manhattan Athletic Club on Sunday, Jan. 5.

Herbert J. Meyer and John W. Hamilton will manage the American Theatre roof-garden and a new roof-garden to be established in Harlem, next Summer. Both enterprises will be run in first-class style.

Will P. Webster has closed with John W. Isham's Octoroons company as advance representative and has been succeeded by Tiffany Dugan.

Maggie Cline is filling a special engagement at Keith's Bijou, Philadelphia, this week. This is her first appearance at that house.

Two midgets named Bangalis, who do an act similar to that of the Rossow Brothers, have been engaged by cable for Proctor's houses.

F. F. Proctor has engaged two high rope walkers named Zulla and Lula. They will stay in New York for a few weeks on their way home from San Francisco to Europe.

Charles Dickson and Lillian Burkhart are playing Two Can Play at That Game this week at the Avenue Theatre, Pittsburgh.

Carrie Scott, who is with the Rentz-Santley company, was scared one day last week in Cleveland by a letter sent her by special delivery, and signed "Jack the Ripper."

Flora Finlayson, formerly contralto with the Bostonians, is singing at Keith's Boston Theatre this week.

John T. Kelly has just finished a new song, the title of which is "The Clock Will Never Strike Again the Hours That Have Passed." It was sung last night by Joseph Natus in a Black Sheep at Hoyt's Theatre, and Mr. Kelly feels certain it will be a bigger success than his "I Long To See the Girl I Left Behind," from which he cleared over \$12,000.

Marion Chester has been engaged for Keith's circuit, opening in Boston Jan. 13.

Lenny Muller, a talented dancer, has just closed a successful two weeks' engagement at Carncross' Theatre in Philadelphia.

Rose Adelle Buoman received some very pretty and useful presents at New Year's from relatives and admiring friends, including a handsome diamond ring from her husband.

Richard R. Hanch of Duluth has written a pretty little waltz song entitled "Don't Cry, Little Sweetheart." It is published by George Willig and company of Baltimore.

A. L. Dolson writes that the J. H. Haverly Minstrels have been breaking all minstrel records for big business over the Henry Greenwall Texas circuit. Colonel Jack Haverly is more popular than ever.

Billy McClain was banqueted by the Cory and Bradford Lodge, of Pennsylvania, on New Year's night, on account of being the first colored Mystic Shriner ever seen in that part of the country. The Mayor and prominent citizens were present and a good time was had.

Chris and Edward Livingston were each presented with a gold headed cane by the Detroit Wheelmen at the close of their engagement at the Mid Winter Circus in that city. The Livingstons report that this engagement was one of the pleasantest of their career, and that the Detroit Wheelmen entertained them royally.

The new license law of Montana that came into effect July 1, 1895, compels all citizens to pay a county license of \$250 per day, this is in addition to the city license, which average throughout Montana \$100 to \$150 per day. At Helena the city license is \$300, making the license in that city \$550 for one day.

The Three Dunbar Sisters appeared at the Imperial Music Hall last night.

Mae Sherwood, who has been singing in The Merry World, will leave for London tomorrow. She will appear at the Alhambra.

Josephine Sabel, the international singer, has been very successful since her return from Europe. She will start on a tour round the world in September.

J. W. Weiss, manager of the Casino in Atlanta,

disappeared the other day, leaving the performers, musicians and attaches in a sorry plight. None of them had received any salary for two weeks.

C. A. Sampson, the strong man, has taken a lease of the Trocadero in Atlanta, and will run it as a vaudeville house. Temperance drinks only will be served, and the place will be made especially attractive for ladies and children.

Vette Guilbert's mother is fifty-two years old. She was educated in a convent and was married at twenty. She takes a great interest in improving the condition of the poor of Paris.

FRANK BUSH AND MARY ANDERSON.

Mary Anderson (not "Our Mary") was summoned to the Harlem Court last Thursday by Frank Bush, the comedian, who preferred a charge of malicious mischief against her. Bush lives in 1223 Street directly back of a row of flats owned by Mrs. Anderson. He got her permission to attach a pulley line to a pole in her back yard. She made up her mind the accommodation was worth \$2, but she refused to give a receipt when Bush offered her the money.

Last Wednesday when the Bush family washing was on the line, Mrs. Anderson sent a man up the pole to cut the Bush clothes line. When he cut it the lingerie, pajamas, etc., fell down into the mud. Bush was very angry at this, and got out a summons for Mrs. Anderson. The justice adjourned the case until Feb. 3.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins South-side Theatre: Good business and a great show prevailed at this house. The Chicago Ladies' orchestra made their first professional appearance and made a hit. Harry Watson and Alice Hutchings were as amusing as of yore, the Allisons, Bruet and Revere were decidedly entertaining. Carroll Johnson sang and danced gracefully, Ida Russell, the McAvoy, the Glees, and Tybell's ladder balancing made up the vaudeville part of the bill and Hopkins Stock co. produced Tac Ensigns.

Lyceum Theatre and Music Hall: After a prosperous week the Boston Howard Star Specialty co. departed, and Al Reeves' Big co. opened to a crowded house. Mr. Reeves' co. is very fine, and includes Dan and Nellie Hiatt, C. W. Williams, Delmore and Lee, Mitchell and Jess, Al Reeves sang songs and told some new stories, the judges, acrobats, are among the best in their line. Smith and Campbell (two Chicago boys) created a great deal of merriment, Hume and Bohee, and Agnes Charact, assisted by Pearl Storer. Altogether this co. gave a most satisfactory performance.

Olympic: Always up to the times this successful house provided another big bill to the usual large attendance. At the head of the roster was Alice Shaw, the whistling phenomenon, Al and Minnie Anderson, Conkey, Leamer Sisters, Mamie Kline, Armstrong and Porter, Carminelli and Lucille, Harry Fenton, Frey and Le Maître, Fay and Vedder, Maudie McIntyre, the Kilpatrick, Unhan, Four Lassards and the Nine Nelsons.

Smith's Casino Theatre: The new manager has certainly done wonders with this formerly rather unfortunate house. A great deal of money has been spent in the right direction, and there is a brighter front in the immediate vicinity of the Casino, since William B. Smith took the management. Last week's co. was the best that has yet been seen, including such well-known performers as The Martinetti Family, acrobats; The White Lady Orchestra under the direction of Nellie Chandler; Charles Colby and Allie Way, novelty duo; Slakes and Bell, the vocal quartette, composed of C. E. Campbell, J. E. Reynard, W. E. Hubbard, and J. R. Hubbard, sang in a pleasing manner; Mlle. Alberta, dancing wire artist; Fonte-Boni Brothers, Spanish duetists; Sisters Onni, on the revolving globe; Wright and Appleton, Sully and Downie, Coyne Brothers, Khernus and Cole, and the clever mimic George C. Davis. Walter F. Pinner is responsible for the excellent bookkeeping, since the Casino re-opened under Mr. Smith's direction. The admission has been reduced to 10-20-30 cents.

Sam T. Jack's Opera House: Lilly Clay's Colossal Gaiety co. opened to good business, which continued through the week. The co. is composed of the Leigh Sisters, Trilby dancers, Smith and Cook, Wood Sisters, Thompson and Collins, the Dawsons, Martin O'Neil, Lucier and Greve, Hurley, Kelley and Hurley, Clara Sonora, and Travella, the shadowgraphist.

Imperial Music Hall: A long and varied programme was employed by Manager John Cort, which introduced Mlle. Verelien and M. De Filippi, the dancers, assisted by large corps de ballet. Dave Marion was retained, and the others were Ida Howell, Eva Swinburn, Wells and Monroe, May Estelle Belmont, Della Foster, and the winsome little dancer Florence Townsend. Two performances a day are now given at the Imperial.

The Orpheus: A splendid co. gave an excellent performance to most satisfactory business. The great Arverl, Smith and Chester, Curtis and Gordon, Gessy Lee, Emma Weston, Georgie Emery, Pearl Alexander, and the successful burlesque, "Professor Skittle's Love Story," received its final hearing. Robert Blei is now managing the Orpheus.

Park Theatre: Nick Norton, ever on the alert, booked a good co. of entertainers, embracing The Doyles, Jessie Leon, Miller Sisters, Burke and Grey, Nina Beason, Casey and Le Clair, Balard and Young, Lola Heyward and Le Petrie, and Dick Kumin's drama, The Dark Days of '98.

The Casino staff now includes William B. Smith, proprietor, William C. Cameron, business manager, Jake Rosenthal, assistant manager, and Walter J. Pinner, amusement director and booking agent.

J. A. Fitzgerald, well known in vaudeville circles, is visiting relatives in Chicago.

Colonel John D. Hopkins issued a superb souvenir programme that was generally distributed to his patrons during the holidays. Half-ton portraits of himself, his able business manager, Charles Elliott, the stage managers, Harry Jackson and Charles Benham, the two stock companies, and of the following celebrities who have appeared at the Hopkins' theatre within the past season, were features of this handsomely designed programme: Florrie West, Bertoldi, the De Forrests, the Martelles, Marion Manola Mason, Merrellies Sisters, Melville and Stetson, Smith and Fuller, McIntyre and Heath, Nellie Gaudin, Lew Dockstader, Ames and Cover, Boston City Quartette, La Regaio-cita, Delmore Brothers, Alice J. Shaw, Don Juan Caicedo, Ola Hayden, the Rossows, and the Nichols Sisters.

Smith and Campbell made decided hits with Al Reeves co. at the Lyceum. They deserve a special note.

BOSTON, MASS.—Zero is the attraction at the Palace this week. Specialties are introduced by Foster and Lewis, Charles Banks, the Monroe Sisters, Fisher and Quigg, M. Florence Edwards, Hedges and Launchmore, and Emma Kraus.

John Mason and Marion Manolo in a new sketch by John T. McNally were the leading features at Keith's this week. Others to appear were Flora Finlayson, soprano, George Gaskins, tenor, and the Band Sisters, vocalists and dancers.

The Gus Hill Novelty co. at the Howard Athenaeum this week includes Mlle. Petrescu, Lew Hawkins, Gardner troupe, Fred H. Leslie, McCale and Daniels, Gray and Conway, Bonnie Lottie, Fields and Salina, Gus Hill, Little Dick. In the Howard's bill will be the standard Porter Sisters, Lottie West Symonds, La Regaio-cita, Delmore Brothers, Alice J. Shaw, Don Juan Caicedo, Ola Hayden, the Rossows, and the Nichols Sisters.

At the Grand Museum this week Rubie Stacey is the play, and in the olio are Lang and Sharp, the Whitings, Adie St. Albert, Murphy and McCoy Clayton and Grant, Gilbert Sarony, Great Scott, White and Withler, and the farce company.

Daisy Mayer and her companions head the bill at the Lyceum. Others in the show are Isabel Poole, Tim Cronin, Symonds and Beatty, Flakowski, W. H. Motart, Mildred Connor, Dolly Brooks, the Clifford Sisters, Lillian Nelson, Beatrice Hathaway, Lizzie Stewart, Gerrie Kips, Pearl Irving and the Baker Sisters.

SAN FRANCISCO.—Gustave Walter, general manager of the Orpheum circuit, is at present in the East and promises to return with a long list of vaudeville novelties.

Frank Moran, "the Senator at large," is discussing the Venezuela question at the Orpheum.

Cal Wilson is still the chief attraction at People's Palace.

The De Roma Brothers' triple bar performers are the only new faces on the Orpheum bill this week, and

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have made a favorable impression. Attendance very large. Healy and Mason, eccentric comedians, Duane and Bush, aerial gymnasts, and the Delmore Brothers, musical clowns, are booked to appear next week.

H. P. TAYLOR, JR.

CLEVELAND, O.—Reilly-Woods co. is at the Star this week. The co. is composed of the following well-known people: Madge Ellis, National Trio, Evans and Vidoni, Rice and Elmer, three Sisters Lane, the Fremonts, Pat Reilly and, as an extra attraction, Dixon, Bowers and Dixon and the living marble statues.

Frank D. Bryan, Nellie Forrester and G. E. Moulton of the National Trio, with the Reilly-Woods co., are natives of Cleveland, and will be heartily welcomed during the engagement this week.

J. M. MacDonough, the proprietor of the Reilly and Woods co., is doing the advance work.

Frank N. Drew, actor, will be entertained by his son, Frank M. Drew, manager, the coming week.

The Boston Howard Athenaeum Star Specialty co. follow the Reilly and Woods co. at the Star.

Tom Mingo's picture has been encased in a handsome frame and commands a choice position in Drew and Campbell's office in the Star Theatre.

PITTSBURG, PA.—The Avenue Theatre with its continuous performances has come to stay, if the increased attendance every week is any indication. This week a fine bill is offered, including the re-engagement of Charles Pickman and Lillian Burkhart.

In the olio are Gorti Juliska, George Evans, Lew Bloom, Sheriff and Throff, Gerrie Cochran, Topacy and Steele, Gloss Brothers, The Deagans, and Fernandez.

The Academy of Music has Russell Brothers' comedians, May Howard received an ovation. Good specialties were given by John Carroll, Capella For est, William Massand, Polke and Semon, Fields and Lewis, the Morellos and the Russell Brothers. Next week Rose Hill's English Folly co.

At the World's Museum Theatre the Henry Burlesque co. opened to good attendance in a musical travesty entitled Tat and Ta-Ta.

EDWARD J. DONNELLY.

CINCINNATI, O.—People's Harry Morris' Entertainers week 4-11. The co. is composed of the Leigh Sisters, Trilby dancers, Smith and Cook, Wood Sisters, Thompson and Collins, the Dawsons, Martin O'Neil, Lucier and Greve, Hurley, Kelley and Hurley, Clara Sonora, and Travella, the shadowgraphist.

Fountain Square: Cuzman's Royal European Vaudeville, Casman, Whitman and Davis, White, McBride and Gordon, the Big Four, Mlle. Flossie, Stron and Simpkins, and the Zulus are the artists. Zella Nicolaus appeared during the week in an afterpiece entitled A Horrible Night.

Freeman's: The stars were Murphy and Mack, Millie Catalina, Stinson and Merton, and Howe and Semour.

PHILADELPHIA, PA.—The Vaudeville Club, under the management of Weber and Fields, is the attraction at Gilmore's Auditorium, presenting a standard programme of well-known favorites: the Fansons, Burt Sisters, Will H. Fox, Meers Brothers, Lizzie B. Raymond, McIntyre and Heath, Sam Bernard, and Mlle. Marguerite, contortionist.

The stage of the Bijou Theatre, specially strengthened for the occasion, has Sam Lockhart's troupe of elephants. In addition the Four Schrodde Brothers, Stuart, Zamo, John and Nellie Heale, Joe Hardman, Carroll and Hines, F. John Trio, Dean and Jose, the Porters, Clark and Temple, Castellat and Hall fill out the interesting programme. Very large business.

Mlle. Flora, in electric transformation dances, continues at Carncross'. The Banocks, musical acrobats, are also here.

Ed F. Rush's White Crook Burlesque co., with new scenery, costumes and specialties added, was the attraction for the week at the Lyceum Theatre to good houses. John W. Isham's Octoroons follow 20 for a week.

Gus Hill's All Star co. are announced for the week at the Kensington.

Sam Devette's co. rests this week.

Joseph Doyle, lessee, and Milton Scott, manager, of the so-called Globe Theatre (an uptown 10-20-cent resort) were arrested and placed under \$1,000 bail Jan. 9 on the charge of swindling four of their employees, by promising them positions if they put up their money as security for faithful performance of duty, the dupes not only losing their deposits but also their promised salaries. The location of this theatre is bad, and it can never be made profitable.

S. FRENCH.

WASHINGTON, D. C.—Sandow and Ziegfeld's Trocadero Vaudeville placed to very large houses at Rapley's Academy of Music 6-11. It is unquestionably one of the best co. of its class that has ever appeared in this city. Sandow's exhibition created the same enthusiasm as ever. The Ariel act of the Jordans was graceful and daring. Amann, the man of many features, added to his reputation as a transfigurator. The Luciers sustain their well won honors as high jumpers

PHOTOGRAPHS

For fine and artistic theatrical pictures DON'T FAIL to visit FEINBERG'S NEW STUDIO 16 West 14th Street, New York.

and dancers. Billy Van kept the audience well amused, responding to numerous encores. N. E. Kaufman's trick bicycle riding was an interesting exhibition, while in imitations Mons. O'Gust was particularly pleasing. August Dewell, Scandinavian gymnast, and Stack and Latell, bar performers, were clever and won applause.

Sam T. Jack's My Uncle co., headed by Harry Montague, Carrie Duncan and good co., occupied Kerman's Lyceum Theatre 6-11 to good business.

JOHN T. WARDE.

JERSEY CITY, N. J.—Business continues good at the Bon Ton. Appearing 6-11 were the California Trio—Cogan, Rand and Tole—acrobats; Mahon and King, fine buck dancers; George Gaskins, a good tenor singer; the Maginleys, on the revolving trapeze; Drawee, juggler; the Hewletts, in a sketch, and a marvelous wire act; Ned Monroe and Fern Melrose, in a sketch; George Fisher, eccentric comedian; Campbell and Beard, musicians, who play on a number of new instruments; Louis Thiel, Dutch comedian; Dowley and Barrington, military sketch; Edith Clarence, serio-comic, and the Marshes, sketch.

WALTER SMITH.

ROCHESTER, N. Y.—Cook Opera House (E. G. Lane, manager): Gus Hill's Novelities tested the capacity of the house 9-11; an up-to-date co. in every way.

Wonderland Theatre (T. G. Scott, manager): Dot Pullman, revolving globe artist; Jules and Ella Garrison, sketch team; Caulfield and Carleton, singers and comedians; Jordan and Williamson, black face team; Larry Tooley and Frank Hall, in general work, all aided in presenting a bill deserving the liberal patronage that the house received 6-11.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Sam T. Jack's Bull Fighters co. opened a week's engagement 6-11. Leaving pictures were shown between the acts, followed by an olio in which the following people appeared: Mildred Phillips and Ruth Robinson, La Moynie Brothers, Agnes and Nellie H. H. man, Catherine Palmer, and Clements and Barnes. Sattler's Gaiety Burlesque co. 13.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business very large. New Year's night being the first anniversary of the opening of this popular place of amusement. The Judge Brothers retain their hold on the public. William Roberts is the finest equilibrist ever seen here. New faces 6-11 and Hull, Photo-Pinard Troupe, Clotilde Antonio.

NIAGARA FALLS, N. Y.—Music Hall (Fierney and Mahoney, managers): Adele Ambrey, vocalist; Bart A. Carr, song and dance; Gady's Luther, vocalist, Ole St. Clair, song and dance; Maige Denning, Miller and Demzo, burlesque and triple-bar performers, gave a good bill to fair business.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Polt, manager): The bill this week, 5-11, although not so good as we have had, has the house twice daily. The olio includes Ward and Lynch, Beatrice and Goldie, Kaye and Henry, Rhinehart, Family, Herley and Marba, Stanton and Corri, and Harding and Ab Sid. Next week, Bonnie Thornton.

STEUENVILLE, O.—London Theatre (Frank J. Watson, manager): The bill for week commencing 6: Frank Hanson and Eugene Mack, female impersonators, in a Dutch comedy act; Moss Williams, the wire king; Ed. E. Cain and Charles J. Mack, black-face knockabouts; Laura Lawrence, serio comic; Ben Fox and Minnie Summers, sketch; William De Roe in a novel act on the trapeze. Ed. Cain is a Steubenville boy. His father, John L. Cain, was at one time manager of the London Theatre.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): John F. Fiel's Drawing Cards played a return engagement 6-11. The co. contains the same clever artists which made such a favorable impression when last seen here; good business. The Metcours 13-18. Sam Devette's co. 20-25.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager): The following artists appeared week 6-11: Wright Sisters, the Burto's, Marie Kingley, Baisley and King.

BACINE, WIS.—Lakeside Auditorium (E. R. Harding, manager): Two large audiences were pleased New Year's Day in the following bill: Emmons, Emerson and Edmonds, comedy trio; Mamie Kline, high-wire; Fonti Boni Brothers, musical act; Kittie Wolf, harpist and dancer; E. M. Hall, banjo; Foy and Vedder, comedians; McDonald and Stone, musical sketch; Foster

and Haines, dancers and vocalists; Macart's dog circus. Great satisfaction; large audiences.

PROVIDENCE, R. I.—The City Club Burlesque co. did a splendid week's business at the Westminster 6-11. The programme was up to date and everything was bright and pleasing. Two burlesques were given, viz: the City Club in Gay Paree, and A Tempting Town, or Wicked New York. Specialties were furnished by Tom Nolan, Fannie Everett and Fred Bulla, Harry Bryant and Carry Fulton, Minnie Bronson and Paulo and Dika. Living pictures were presented also. Night of 13-14.

PATERSON, N. J.—Rijou Theatre (Ben Leavitt, manager): Good audiences week ending 4, with Fred Rider's Night Owls co. They give the same clever performance as when here before. The White Crook week of 6 did fairly well. Week of 13, London Belles Burlesque co.

Eden Theatre: Week of 6 H. Strong and Ekins, two of Paterson's clever performers, were on the bill. They do a neat comedy and singing turn.

Joe O. Zeiler, treasurer of The Night Owls co., was presented with an elegant silver-mounted cane by local friends.

SPRINGFIELD, MASS.—Parlor Theatre (H. R. Tucker, manager): Week 6-11, Loretta's Oriental Novelty Show, including Evaleen, the woman diver, Miles and Ireland, the Loretts, the Reed Birds, and Tam-bourine McCarty.

LITTLE FALLS, N. Y.—Cronkite Opera House (W. H. Cronkite, manager): Hanford, Spencer and O'Brien in Julius Caesar 10—Skinner Opera House (H. A. Skinner, manager): English Band Bell-Kings 2 to 5 R. O. Agnes Herndon in Captain Kate 2; Side-Tracked 15.

HOBOKEN, N. J.—Star Theatre (S. S. Weinthal, manager): Sam T. Jack's Creole co. did a good business at this house week of 6-11—Imperial (T. P. Colligan, manager): Bebe Rial, Martha Kruse, Irene Kerne, Harry Lester, Nellie Woods, Clara Barton; business good.

BUFFALO, N. Y.—Manager Meyer, of the Court Street Theatre, is giving his patrons the best vaudeville artists that can be obtained. The Irwin Brothers' Big Specialty co., including George Fuller Golden, Moore and Karcher, Cushman and Holcomb, Fisher and Carroll, and the peerless Irwin Brothers constituted the programme for week of Jan. 6-11. Rose Hill Folly co. 13-14.

Manager Shea is keeping up his usual good standard of attractions at his Music Hall, Marie Stewart heading the programme for the week. Fred McClellan continues as popular as ever. The two Carrolls and the Bernard Sisters are also on the programme.

NORTH ADAMS, MASS.—The Rijou was closed week of 6-11, owing to cancellation of French Folly co.

FOREIGN NOTES.

Peggy Pryde was married a few weeks ago in Liverpool to G. S. Hamilton, who is said to be an American. Vesta Victoria has arrived in England, and is appearing in a pant-mime at Manchester.

"Crying on de Cotton Farm Way Down West" is the name of a new English song.

F. E. Weatherly has written the words of a new song called "Over the Footlights."

Nellie Grantham is appearing at the London music halls.

Mazur and Abasco, who did a specialty called "The Tramp and the Brakeman," have dissolved partnership.

"Up Came Johnny With His Camera" is a new English song. Of course Johnny took snap shots at his sister and her beau, and then demanded a big price for the negatives.

LETTERS TO THE EDITOR.

HE HAS SENT BACK THE MS.

CHICAGO, Jan. 10, 1896.

To the Editor of The Dramatic Mirror:

Sir:—That unfortunate play, which Lucile Fallon claims I have purposely retained, was expressed to her immediately upon the receipt of her address. H. A. C. Wheeler and George Edgar and Miss Fallon herself had no use for it what earthly reason could I have in keeping it?

I was paid nothing for reading it, as Wheeler and Edgar had, according to the young lady's story, wheedled her out of all the money she had, viz. \$500. I still claim that her address was unknown to me until two weeks ago, when I read it in THE MIRROR when I forthwith returned the MS. to her. It had lain in my trunk until I had tired of its existence.

To me the whole affair seems so trivial as to hardly warrant the editor of THE MIRROR giving it any more of his valuable space. The facts remain that the poor girl has paid \$500 to the "leading critic" of New York, the great and only "Nym Crinkle." From what I saw of her acting Wheeler must have forgotten how well Fannie Kemble and Mary Anderson really acted, when he told her that she resembled them. No doubt the lady has talent, but was without experience. Any way, she's got her play—I got nothing for all the time I wasted reading it. I hope I shall "never see its like again."

CHARLES LEONARD FLETCHER.

A BIGOT ANSWERED.

WASHINGTON, D. C., Jan. 11, 1896.

To the Editor of The Dramatic Mirror:

Sir:—The Yale College News, in a recent editorial, condemns strongly the students' practice of assisting the professional troupes that visit New Haven, and assails the theatre and exponents of the stage in such unkind and degrading terms, that as a lover of the art of acting, and one who, through a long and close acquaintance with the stage, looks upon it as an institution of broad and wholesome influence, I cannot refrain from attempting to wipe away the mud that has been thrown, believing that you in your mission of stage elevation will be with me, and your MIRROR 8, 9, 10, 11.

The article referred to says:

"The associations of the professional stage are of such a character that they should be avoided and frowned upon by all self-respecting men, and no student can be in a regular performance of a company without seeing and taking part in a good many things of a degrading character."

And again:

"The reputation of the majority of those behind the footlights is such that the practice of assisting the companies might have a most demoralizing effect upon the college, if not stamped out. There is an old rule passed by the Yale corporation which if put in operation would quickly do away with this abuse, but we are thankful to say that Yale students form practically a self-governing body, with which public opinion is a more powerful force than law."

Now, for the sake of school government, it is best, perhaps, that students should not be permitted to take part in outside theatricals. But for a person to publicly attempt to degrade one of the noblest and most influential of all the professions is an offence that the whole intelligent public should resent.

There is here and there, no doubt, an actor or actress who has broken the rules of morality, but college professors have fallen, ministers have dragged their cloths in the mire, priests have betrayed trustful daughters. Yet does the offence of one part make rotten the whole institution?

It burns me to the soul to hear calumny heaped upon moral better by a narrow, suspicious and tainted mind in an attempt to raise itself on a Puritanical pedestal. Why, the stage is more than the rival of the college. The actors are teachers who fill the eyes, ear and heart and soul at once with knowledge that lingers.

I say God bless the players always, and may the worthiest be canonized.

They are the educators of our emotions—delineators of unconscious virtues—moving mirrors wherein humanity sees the glories of Heaven's inspirations and recognizes the promptings of the arch enemies of the universe.

From every side of the actors' throne scintillating gleams of wholesome influence take their course along the paths of groping souls, softening the way, dissipating the spirit of one mess and sorrow and instilling the weaving of a world wide garden of relationship.

Does the author of that editorial know a professor in all this land of ours who has done as much for pure education as Ellen Terry, Mary Anderson, Henry Irving, Edwin Booth, Hortense Kiba, Helena Modjeska, Lawrence Barrett or Sarah Bernhardt?

No, not if he searches from Georgetown College to the University of California.

Through the exhibition of the improprieties and fallacies of mankind reforms are effected. The ridiculing of vices assists in their explosion. The theatres, the playwrites and the actors while contrasting pleasure both for the brain and body are constantly holding the mirror up to nature. That her defects may be seen and remedied.

There beats no heart either within all humanity's halls that responds more quickly to the unfortunate's call than that of the actor or actress. If man's heart beat for man as warmly outside of the actor's circle as it does within there would be no more privation, no more suffering in this world of ours. If Yale students participate in no more harmful practices than that of mingling with the exponents of the drama their descendants may with a pure conscience write this as their epitaph: "Here lieth one who was always pure in heart."

Shame upon the man who assails the representatives of the art of acting!

Shame upon the man who spits upon the theatre!

For Yale students who fear contamination I suggest that a bottle of holy water be kept constantly on hand that the accidental touch of an actor might be immediately sprinkled away.

Very sincerely,
J. BARTON MILLER.

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A FORTUNE IN THE BALANCE.

Frank W. Sanger Goes to the Court of Appeals in his Suit Against T. Henry French—First Publication of the Complete Details of the Controversy.

Frank W. Sanger has decided to take his suit against T. Henry French in the Little Lord Fauntleroy matter to the Court of Appeals, and his lawyer served Mr. French with a notice to this effect last Wednesday.

To a MIRROR man Mr. Sanger said: "The new step will, of course, be final. I certainly would not go to the expense of appealing the case if I were not morally sure to win it. In my mind, and in the minds of many others having full knowledge of the case, there can be no doubt as to the result."

This case arose several years ago. Mr. Sanger, who had been associated with T. Henry French in the building of the Broadway Theatre, claimed a partnership with the latter also in the play Little Lord Fauntleroy, which was very profitable. Mr. French claimed that the partnership did not go to this property, and a suit at law followed. Ex-surgate Rollins, as referee, decided the matter at issue in favor of Mr. Sanger. An appeal was taken from the referee's decision to the General Term of the Supreme Court, which by a majority of judges reversed the decision of the referee and gave judgment for Mr. French.

The full facts of the controversy, as they are legally considered, have never been published. THE MIRROR this week prints the decision of the referee, which goes into detail as to the business association of the contending parties, as well as the opinion of the General Term that reverses the original finding and decree in favor of Mr. Sanger. The appeal of Mr. Sanger to the court of last resort in this State will end the controversy. The sum involved represents a fortune.

First in this full exposition of the case comes the opinion of the referee, which follows:

The Referee's Opinion.

By his complaint in this action, which was begun in February, 1889, the plaintiff prayed that it be adjudged that the defendant and himself were then co-partners in the ownership, production and management of a certain play or drama called "The Little Lord Fauntleroy," and that he, the plaintiff, by reason of such partnership relation with the defendant, had become entitled to share with the defendant in profits that had been theretofore realized and that might thereafter be realized from the production and management of such play.

The issues raised by the complaint and the defendant's answer thereto were by order of Court referred to me for hearing and determination, and after the entry of such order of reference, the trial of those issues proceeded before me from time to time for a long period. There resulted from that trial a large accumulation of testimony and exhibits of which it has been impracticable for me to make thorough examination until a recent period, a period which is long distant, I regret to say, from the day when the cause was finally submitted for my determination.

The stenographic minutes of the trial show that upon points vital to the issues of this controversy there are numerous and irreconcilable conflicts in the evidence, but in reaching a conclusion as to the credit to be given to this or that piece of testimony touching these disputed matters, I have been greatly aided by the circumstance that much light is thrown upon them by certain well established facts of which some are admitted on both sides, while others have been proved to my satisfaction by written documents and by the testimony of persons who have seemed to me to be candid and disinterested witnesses.

THE RELATIONS OF THE PARTIES.

The partnership which the plaintiff in this action claims to have been established by the evidence began, as he insists, on April 25, 1887. Prior to that date there had been certain negotiations, first between this plaintiff, the defendant and one James A. Bailey, and afterwards between plaintiff, defendant and one Elliot Zborowski. Zborowski was the owner of certain lands situated on the corner of Broadway and Forty-first Street in this city. Mr. Bailey, Mr. French and Mr. Sanger having arranged to enter into a copartnership for certain theatrical purposes, the plaintiff had agreed to lease to the firm the real estate above specified, upon which the firm was thereafter to erect a theatre. For a long period prior to this partnership arrangement, Mr. Bailey had been associated with Mr. F. T. Barnum in the management of certain exhibitions well known as "Barnum's Shows." The defendant had long been a member of the firm of Samuel French and Son, which had been carrying on business both in Europe and in America, and had been for a time in practically exclusive charge of its American interests. The business of the firm involved among other things general dealing in dramatic publication and the purchasing or obtaining control of plays or dramas for theatrical representation. The plaintiff concedes that in this regard the operations of the firm of Samuel French and Son were very extensive.

For several years prior to April, 1887, when as the plaintiff claims his partnership with the defendant in respect to the play "The Little Lord Fauntleroy" began, the plaintiff had been engaged in business as a theatrical manager, he had owned or controlled certain plays or dramas and had managed dramatic exhibitions both in theatres in the city of New York and in theatres elsewhere, upon tours through the country, or, in theatrical parlance, "upon the road."

THE BROADWAY THEATRE ENTERPRISE.

At some time prior to April 25, 1887, formal articles of agreement had been executed by and between said Bailey, said French and said Sanger, whereby they had constituted themselves into a copartnership for "erecting, maintaining and managing a theatre to be known as the 'Broadway Theatre,' which was to be built upon the premises already referred to as the property of Zborowski. By that agreement it was provided that Bailey should contribute fifty per cent. of the necessary capital, and that the remaining fifty per cent. should be contributed in equal shares by French and Sanger. It was further agreed that a corporation or a joint-stock company should be organized, wherein Messrs. Bailey, French and Sanger should each purchase stock in the ratio of their several contributions to the capital of the partnership. And it was still further agreed that Bailey, French, and Sanger should transfer to such corporation such lease of the theatre premises as they should obtain from Zborowski together with the business and good will of the firm and any other property that might belong to it.

The seventh clause of the foregoing agreement was in these words:

"It is further understood and agreed that the firm of Bailey, French and Sanger, or said corporation or company, so to be formed, shall have the first option to purchase for the United States and Canada any and all plays that may be hereafter owned or controlled by either of the parties hereto, and which may be suitable for production at said theatre; it being the intention that this shall apply to melodramas, spectacles and dramas such as are suitable to a large theatre."

The paragraph just quoted from the original agreement between Bailey, French and Sanger was substantially reproduced in an agreement which was formally executed on April 25, 1887, by French, Sanger and one M. F. Young under circumstances that I shall proceed to specify.

It appears from the testimony of Sanger and that of Bailey, that before the execution of the original agreement for the Bailey, French and Sanger partnership, Bailey had proposed to Sanger an arrangement which contemplated that Bailey himself should furnish all the capital necessary for the construction and management of the theatre; that Sanger should be its manager and should be allowed one-third of the profits as compensation for his services in that capacity.

Samuel French, the father of this defendant, and senior partner in the firm of Samuel French and Son, was, at all the times with which we are in this action concerned, engaged in business in London, England. He and his firm had control of a large number of plays, and such was his negotiation and that of the firm that a continued successful prosecution of the business in

which they were engaged might reasonably enough have been anticipated by this plaintiff.

AS TO PLAY PARTNERSHIP.

The fact that Clause No. 7, quoted above from the agreement originally prepared for execution by Bailey, French and Sanger, and in fact executed by French, Sanger and Young, had been the subject of a careless memorandum agreement, warrants a conclusion that the parties regarded as an important feature of their general scheme, the provision which secured to the firm of Bailey, French and Sanger an interest or option in such plays as should come within the control of the defendant French. For it is very reasonable to suppose that, in the estimation of both Sanger and Bailey, the plays that would probably fall under the control of French would be of much larger importance than those that would be controlled by Bailey or by Sanger.

After Bailey, Sanger and French had come to an understanding in regard to the foregoing matters, it was agreed that on April 25th, 1887, there should be a meeting of the parties interested at the law office of Messrs. Ogden, Beckman and Ogden, counsel for Mr. Zborowski, and that the lease from Mr. Zborowski should there be executed.

For some time prior to the date last above named, Mr. French and Mr. Sanger had been associated as partners in the ownership and management of certain plays, and, as such partners, had employed, upon certain occasions, as their legal advisers, the law firm of Messrs. Olin, Rives and Montgomery. This firm indeed had acted as counsel for French and Sanger in the settlement of French and Sanger's agreement with Bailey who had himself been represented in such settlement by Messrs. Childs and Hall. On the day appointed for the execution of the lease, and prior to the hour that had been named for the meeting at the office of Ogden, Beckman and Ogden both Mr. Sanger and Mr. French attended at the office of Olin, Rives and Montgomery. Mr. Bailey presently appeared accompanied by his counsel and by Mr. Young with whom he had had some association in the management of Barnum's Shows, and who had been agreed upon by the several parties as one of the officers of the proposed corporation. At this meeting at the office of Olin, Rives and Montgomery, Mr. French and Mr. Sanger were compelled to withdraw from the partnership venture because of medical advice that the condition of his health made such course necessary. He proposed that Mr. Young should be permitted to step into his shoes. To this suggestion Mr. French and Mr. Sanger both agreed, then proceeded to endorse upon the Bailey, French and Sanger agreement their consent to its cancellation, and in a lithographed copy of the instrument which had been prepared for execution the name of Young was thereupon inserted in place of that of Bailey. Other necessary changes were effected, and thus amended the agreement was signed by Mr. French, Mr. Sanger and Mr. Young. Mr. Bailey then withdrew, the other parties went with their counsel to the office of Mr. Ogden where they met Mr. Zborowski and advised him of what had taken place. Zborowski declined to carry out with the new firm the scheme which he had arranged with the parties concerned, and he proposed that he should himself take the place of Bailey, and furnish one-half of the capital necessary for the conduct of the proposed enterprise. A discussion arose upon a suggestion that Young should be allowed one-quarter interest instead of one-half. It does not distinctly appear which of the parties concerned proposed the acceptance of this proposition, but the outcome of the matter was that Mr. Young withdrew. The agreement which had been signed by himself and French and Sanger was thereupon canceled by consent and a new agreement was entered into between French, Sanger and Zborowski.

A VITAL INCIDENT.

Sanger testifies that, before this Zborowski contract was closed, French and he drew up, by themselves, leaving Zborowski in consultation with his counsel, Mr. Ogden, and that he, Sanger, then asked French whether, in the event of their entering into the proposed arrangement with Zborowski, it should be understood that as between themselves the terms of the Bailey, French and Sanger agreement should stand as regards their rights and interests in plays suitable for production at the Broadway Theatre that might be owned or controlled by either of them; that French said "Yes," and that it was partly in consideration of that assent that he (Sanger) sanctioned the agreement subsequently consummated with Zborowski. French testifies that he does not remember that any such conversation occurred. Now, while the agreement with Zborowski covers substantially all the provisions of the earlier agreement with Bailey it is silent as regards this provision concerning control of plays. In view of the importance which the parties who had been concerned in the matter from the outset had evidently attached to this feature of the arrangement, it seems unlikely that it should have been quietly dropped, and, under all the circumstances, I am disposed to credit Sanger's testimony rather than the testimony of French as to what happened at the conference between the two on the 25th of April at Mr. Ogden's office.

After the execution of the Zborowski, French and Sanger agreement and of the lease which it contemplated steps were at once taken for the erection of the proposed theatre. Upon its completion it was opened under the superintendence of Mr. Sanger as manager. I need not recount in detail the story of the relations and intercourse between the plaintiff and the defendant from April 25th, 1887, until July of the year following, the two seem to have been during that whole period on the most friendly and intimate terms. In the early Summer of 1888 the defendant went to Europe. Before he sailed (according to Sanger's testimony) Sanger suggested to him the expediency of obtaining for their joint benefit the play of Little Lord Fauntleroy. French denies this, and insists that before the day which Sanger specifies as the day on which he first referred to the play, he, French, had been advised that his father had been negotiating with Mr. Burnett, its author, for its control. French denies that he had been so advised, and in London he busied himself in securing it, and in his behalf letters have been introduced which he wrote from Europe to Sanger. These are replete with enthusiastic prophecies of the realization of large profits from the production of the play, but do not in terms recognize either that Sanger had or that he had not any interest as partner.

In the course of French's negotiations with Mrs. Burnett, the author of the play, she expressed the wish that the character of Little Lord Fauntleroy should be represented by a child named Elsie Leslie, who had theretofore taken part in another play adapted from one of Mrs. Burnett's works, a play called "Editha's Burglar." On May 22, 1888, French called from Europe to Sanger in New York as follows: "See if child who played in Editha's Burglar can be engaged." Four days later French, being then in London, addressed a letter to Sanger in which he said, "We have, after a great deal of consideration, secured the play of Little Lord Fauntleroy, and I consider it, after seeing it, about the best entertainment I have ever attended." My object in writing is to know if you are willing to do it at Broadway. If so, when?" In replying to this letter, on June 5, Sanger said that he had commenced negotiations with the engagement of the child; he expressed gratification to hear that French had secured Little Lord Fauntleroy, and advised him of the arrangements that had already been made for the Broadway, which would involve the occupation of the early part of the then approaching season. He added: "At the same time I think it very important that we do Little Lord Fauntleroy." This letter of Sanger's was despatched by a Wednesday's steamer. By the steamer that sailed on the Saturday following Sanger sent another letter dated June 8, in which, after certain general statements as to the Broadway Theatre prospects, he said: "What arrangements have you made regarding Little Lord Fauntleroy, and if we produce it at the Broadway do I get a chance for a bit of it?" If this is an impertinent question you need not answer it." French sent no reply in writing to either of these letters, and not many days after they came to his hands, he sailed from Liverpool, England, on his return to this country. He reached New York on Sunday, July 1, and met Sanger at the dock.

WAS IT "WEEK" OR "WEEK"?

Sanger testifies that almost the first thing he said to French was "Do we have Little Lord Fauntleroy?" That to that inquiry French said "Yes," and proceeded at once to express his strong approval of the play and to ask if Sanger had found out about Elsie Leslie, the child whose engagement Mrs. Burnett had proposed. French denies that this was the turn of the conversation and denies that Sanger said "Do we have Little Lord Fauntleroy?" He declares that Sanger's words were "Have you secured Little Lord Fauntleroy?" At the time with which we are now concerned the relations of these parties to each other were such that in my judgment neither would have been likely to pay attention to the precise language used by the other in the conversation referred to, and I am disposed, therefore, to give little weight to either of the conflicting statements of the parties as against the statement of the other.

It does not seem to be disputed that before French's arrival Sanger had made an appointment for him to meet the child Elsie Leslie at the following Tuesday, or that he and French went together from the steamship dock to French's apartment, and thence to the Broadway Theatre, spending much of the day in talking over the prospects of Little Lord Fauntleroy.

Mrs. Burnett had been anxious that the presentation of the play should be made during the season commencing on Nov. 3, 1888, and in the previous March French and Sanger agreed with one Aldrich, owner of a play called "Kaffir Diamond," that that play should be produced at the Broadway Theatre in the early Fall. French and Sanger both testify that on Sunday, July 1, they discussed the feasibility of obtaining French's consent to a postponement of the production of "Kaffir Diamond" to the season of 1889-90, and that a note was sent to him suggesting a conference upon the subject for the following day.

There is no very important conflict in the testimony of the various witnesses as to the events which occurred on Monday, July 2, 1888. Sanger called at French's office and there he, French and Sanger had a conference with French and Sanger. French and Sanger agreed to postpone the production of "Kaffir Diamond" to the season of 1889-90, and French and Sanger agreed to produce such play between the dates of Dec. 5, 1888, and Dec. 25, 1888, and further agreed, that if they should not produce it on or before the 15th of February following, they would pay Sanger as a forfeit for non-production the sum of \$5,000. The agreement was signed by Sanger under the firm name of French and Sanger, and was witnessed by Mr. Edwards who has for many years been the defendant's confidential clerk.

On the 2nd of July, while Sanger was conferring with French at the defendant's office in the matter just referred to, the defendant was there in conference with Mr. Field, the manager of the Boston Museum. At the close of his interview with Mr. Field, French gave him a letter signed by himself in the firm name of Samuel French and Son. The letter said among other things: "We agree to accept your offer this A. M. for Little Lord Fauntleroy, the terms to be the same as for Harbor Lights and Belts of Hazelmere." Sanger testifies that, while he knew the arrangement which Field was to produce the play in Boston, he did not know that the letter to Field from which I have above quoted was signed in the name of Samuel French and Son. French testifies that according to his recollection Sanger was present when the letter was written, and he would have understood that Sanger was cognizant of all its contents. I do not regard this particular conflict of evidence as very important, but there are certain circumstances that lead me to believe Sanger's recollection to be probably more accurate than the recollection of French. They agree in stating that in the conversation with Field Sanger to some extent participated; that conversation resulted in the execution of a clause contained in the letter as originally written, which related to the production of the play during the week of the Presidential election. It would seem that this conversation must have been subsequent to the signing of the letter by French in the shape which he deemed, at the time of such signing, final and conclusive, for when the letter was copied into his copy-book the canceled clause had not been expunged.

THE LONG BRANCH INCIDENT.

After the conference just referred to Sanger went to Long Branch, where he was spending his Summer vacation. On the following day French had an interview with the child, Elsie Leslie, and an interview also with Sanger. In the course of that day he telegraphed to Sanger at Long Branch in the following words: "Don't fail about my room; Gunter consents; child is engaged." In the evening French went to Long Branch and joined Sanger. On the following Friday, July 4, Sanger came to New York, and signed a contract with Gunter, providing (as has been stated already) for the postponement of the play of "Kaffir Diamond" to the season of 1889-90, and signed also, in the name of French and Sanger, an agreement for the employment of Elsie Leslie for the play of Little Lord Fauntleroy. French denies that he signed the latter agreement, and testifies that he did not see Sanger after the signing of the contract with Gunter, which he had made on the previous Tuesday, he requested her mother to call upon Sanger for a formal execution of the proposed contract, but he claims that when that contract was after its execution was shown to him, he was surprised and some what indignant at what Sanger had done in the premises, and it is urged in his behalf that in calling upon Sanger to attend to the execution of this Elsie Leslie contract, he intended that the latter should act only in his capacity as manager of the Broadway Theatre. In one portion of his testimony Sanger says that he promptly advised Sanger of his surprise at what had happened, and that French and Sanger replied "Very well, take my name off." This Sanger denies. French, the agent for Elsie Leslie's mother, testifies that he took the contract to French soon after its execution, and that French said that Sanger had been in a hurry, and that he (French) had received a letter from Mr. Field in regard to another child suitable for the play.

Taking all the testimony upon this subject into consideration, I think Sanger's account of it is rather to be accepted as correct than the account given by French, especially as under all the circumstances it can hardly be supposed that French expected or intended that the contract should be signed by Sanger in his capacity as manager of the Broadway Theatre. It appears, and the fact has long been within the knowledge of both parties to this controversy, that, in theatrical circles, there is a well-recognized difference between theatres conducted by means of a stock company and those conducted on the basis of a combination plan. In carrying out the scheme of a stock company the manager of the theatre engages actors, forms the company, and negotiates with the owners of plays for their production upon the stage (except as regards plays which are the common property of the theatrical world). On the other hand, while the manager of the theatre provides the orchestra, attendants, etc., the formation of the company and the employment of the actors is left to the owner of the play, which is put upon the stage under some agreement between such owner and the manager of the theatre. Thus, in the contract between Aldrich and Sanger under which the "Kaffir Diamond" was produced at the Broadway Theatre, it was agreed that Sanger should furnish the Broadway Theatre (certain specified boxes excepted) "lighted, heated and clean, together with all properties, furniture and scenery contained therein, the regular attaches of the theatre, both in front of the house and on the stage, the regular orchestra and leader, coupons and tickets, regular newspaper advertising, and regular printing, billposting, etc." It was also agreed that Aldrich should cause the play to be performed at the theatre, and should employ all the artists constituting the company. Under this agreement a certain part of the receipts was to go to Aldrich and a certain other part to the Broadway Theatre. And it is admitted that the part assigned to Aldrich was to be shared in the proper proportion between himself and Messrs. French and Sanger as the owners of the play.

In like manner by the agreement under which "The Queen's Mate" was produced at the Broadway Theatre (which agreement was signed by Sanger as president of the Theatre Company and by Duff as owner of the play) the Theatre Company were to furnish the theatre, with its regular attaches, orchestra, etc. Duff was to furnish the company, actors, chorus, supes and ballet, and the proceeds were to be divided between the Theatre Company on the one hand and Duff on the other. On page 1,886 of the minutes French testifies that, up to the

time of the arising of the controversy which is involved in the present action, the Broadway Theatre had at no time been conducted upon the combination plan and that no stock company had ever been there employed. In view of that state of facts it seems to me that French can scarcely have supposed that in making such action as he did for the engagement of actors for Little Lord Fauntleroy, Sanger was acting merely as manager of the Broadway Theatre. This circumstance may also be noted as pertinent to the matter just discussed, French testifies (page 1022 of the minutes), while giving another version of the interview between himself and Sanger on the 1st of July, at the Broadway Theatre, that he gave his assent to a proposition of Sanger's that if Little Lord Fauntleroy should be brought out at the Broadway Theatre it should be produced upon combination terms.

I have already referred to the testimony of Lynch to the effect that French said to him upon handing him the contract executed by Sanger for the engagement of Elsie Leslie, that he had heard of another child suitable for the play. It appears that on July 3, the day on which French first saw Elsie Leslie, he addressed a letter to the mother of another child actor, Tommy Russell, asking her to call at his office with her son on the following Friday, as he wished to see him, and was engaging the boy to play the part of Little Lord Fauntleroy. It is clear that both plaintiff and defendant thought it well to have the control of two children, either of whom would be competent to assume that character. Such negotiations were (thereafter) had with the mother of Tommy Russell, that, on Sept. 4, a contract was signed by Sanger under the name of French and Sanger, whereby Tommy Russell was engaged to render services at such theatres as required, commencing on or about Sept. 15 and continuing at the option of French and Sanger.

A FORMER AGREEMENT.

Let us recur now to the agreement of April 25, 1887. By the terms of the agreement between Bailey, French and Sanger, the firm were to have the first option to "purchase" any and all plays that might be suitable for production at the Broadway Theatre. It is plain from the testimony that this word "purchase" is frequently used by persons interested in the production, disposition and management of plays in a sense other than that in which the term is commonly understood. From the testimony of both the Messrs. French and Sanger, as from that of other witnesses, it appears that the author of a play sometimes transfers his entire interest in the right of its production to another person for some specified sum. Under such a contract as that the transferee would of course become the purchaser of the play in the ordinary and strict sense of that word. But cases abound in which persons secure from the author of a play the right to its control, generally or in specified localities, upon simply agreeing to pay him a certain percentage of the gross receipts or profits to be thereafter realized from its production upon the stage. One who does this becomes a "purchaser" in some instances, at the time of this acquiring control of a play, the purchaser makes an advance payment on a count of royalties, to be repaid to him from subsequent royalties in case they shall be realized. This was precisely the arrangement that was entered into in regard to Little Lord Fauntleroy between French and Sanger, and French and Son and Mrs. Burnett. Samuel French and Son paid Mrs. Burnett the sum of \$20,000 for and on account of the royalties provided for by the contract between the parties, and agreed to pay her ten per cent. upon the gross receipts from the representation of such play, when such gross receipts should not exceed \$5,000 per week, and when such gross receipts should exceed \$5,000 per week, a royalty of 20 per cent. upon the excess above \$5,000. It was further agreed that from these royalties Samuel French and Son should deduct the sum of 10 per cent. for their services in collection, etc. On the day of the execution of her agreement with Samuel French and Son Mrs. Burnett executed another instrument whereby she transferred her right to the play of Little Lord Fauntleroy for the United States and Canada to the defendant T. Henry French. In this transfer French is referred to as the "purchaser."

The play of "The Belts of Hazelmere" was produced by Samuel French and Son upon similar terms. They agreed to pay to the former owner the sum of 7 1/2 per cent. of the gross receipts, and made an advance payment on account, in the sum of \$1,000. They entered into this contract on July 26, 1887. On Sept. 9, 1887, Sanger paid French the sum of \$500 and received from him a receipt as follows: "Received of Frank W. Sanger \$500 being in full for his share of the royalties on account of a play entitled 'The Belts of Hazelmere.'"

From that time down to long after this controversy arose, and so far as appears down to the present time, Belts of Hazelmere has been handled as a property belonging to the firm of French and Sanger, and, from the statements just shown, it is evident that the portion of the profits obtained from its production, it appears that the 7 1/2 per cent. of royalties to the author, or former owner, have been first set aside for his use, and that after the payment of other expenses the balance, being the net profits, has then been divided, one-half to the defendant and on account of the firm of Samuel French and Son, and the other half to the plaintiff Sanger.

The play Harbor Lights is another in which it is admitted that the plaintiff and defendant have been acting as partners. The only writing which attests the formation of the partnership is in the following words: "Rec'd, New York, Dec. 20, 1887, from F. W. Sanger, Esq., one thousand two hundred thirty-three and 1/3 dollars, being for one-half interest in a play entitled Harbor Lights." Said money to be on account of royalty. (Signed, Samuel French and Son.)

DIFFERING VERSIONS.

From July 1st, 1888, the day when the defendant arrived in New York, down to the 11th or 12th of August following, no disputes or differences seem to have arisen between himself and the plaintiff in the matter of the latter's interest or claims of interest in the play of Little Lord Fauntleroy. Sanger testifies that on one or the other of those August dates, when he and French were both at Long Branch, French said to him, "When we go up to New York on Monday I think we had better arrange about the terms of the piece at the Broadway Theatre, French's version of that conversation is this, that he said to Sanger: "When we go up to New York to-morrow we had better draw a contract for Fauntleroy." The parties met in defendant's office on the 11th of August and discussed the terms upon which the play should be produced at the Broadway Theatre. A paper is in evidence bearing the lettershead of Samuel French and Son, and containing figures which Sanger says he made at the August 13 interview with French. These figures seem to be calculations based upon estimates of the expenses which would be likely to attend the production of the play at the Broadway Theatre, and of the varying profits that would probably be realized in the event of the gross receipts of its production, amounting to \$4,000, or to \$5,000, or to \$6,000, etc., per week after deduction of the royalties of Mrs. Burnett and of other expenditures. On the 22d of September following this conference of Aug. 13, an instrument, which was in form an agreement between Samuel French and Son, parties of the first part, and the Broadway Theatre Company, parties of the second part, was signed by Sanger as president of the Broadway Theatre Company, and by the defendant French in the firm name of Samuel French and Son. It recites that whereas the party of the first part are the owners in America of the play entitled Little Lord Fauntleroy, and the parties of the second part are desirous of producing the same at the Broadway Theatre, it is agreed that the party of the first part concedes to the party of the second part the right to do said play in consideration of a royalty of ten per cent. of the gross receipts up to the sum of four thousand dollars per week, and a further royalty of twenty per cent. of such gross receipts in excess of said four thousand dollars per week. These terms substantially correspond with the figures sworn by Sanger to have been made by him on the 13th of August.

It will be noted that in this contract nothing was said to the engagement of actors by the Broadway Theatre Company. It is plain, however, that it was the understanding both of the plaintiff and defendant that the actors were not to be employed by that corporation. Sanger testifies that after the talk between himself and the defendant regarding these terms had resulted in an arrangement satisfactory to both, French said to him, "I want to speak to you about your interest in Little Lord Fauntleroy," and that French then went on to say that the play was likely to prove a great success and to result in large profits, and that under the circumstances he thought that Sanger ought to reduce his interest. Sanger says that upon his inquiring why he should make any reduction, French declared that "they" had been at great expense and had a great deal of trouble in getting the play. Sanger testifies that French requested him "to make a proposition," that he replied by suggesting that a "proposition" should come from French, that French said he didn't care to make any, and that he, Sanger, then said: "I will try to meet you half way, and I want to do what is right; I will waive my interest in Boston and my inter-

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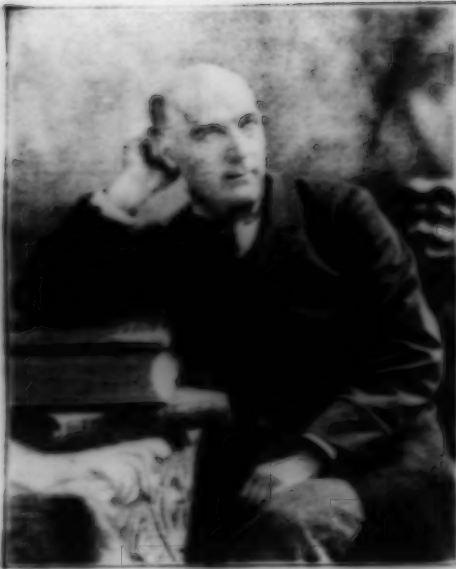
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